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Celtic & New England Fiddle Tunes for CLAWHAMMER Banjo

by Ken Perlman

Online Audio

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CLAWHAMMER BANJO

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CLAWHAMMER Banjo

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Online Audio www.melbay.com/95548BCDEB

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1 2 3 4 5 6 7 8 9 0

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This book was originally published in 1980 by Chappell & Co., Inc. with the title *New England & Irish FIDDLE TUNES for CLAWHAMMER BANJO.*

Preface

It's been quite some time since this book was published under its original title, *New England and Irish Fiddle Tunes for Clawhammer Banjo.* Now that Mel Bay is making it available again, it's a good time to reflect on both its origin and on its role in the banjo world.

This book had its ultimate origin in the winter of 1974-75. Henry Sapoznik, a fine clawhammer player from Brooklyn, New York who was then playing in the Delaware Water Gap String Band came to visit me at my temporary quarters in Middlebury, Vermont. He came bearing an idea for a tunebook that would showcase new advances in the style which later became known as "melodic clawhammer."

Although clawhammer had its origins as a solo style, this practice had pretty much fallen into disuse by the dawn of the recording era. The clawhammer that appears on old 78s of string bands and soloists from the 1920s and 30s is largely in the realm of vocal accompaniment and instrumental backup.

As the folk-revival got underway in the 1940s and 50s, efforts to "revive" *frailing* (as clawhammer style was then commonly known) took two directions. There were many players who merely sought to emulate as best they could the styles that could be heard on old 78s. There were other pickers, however, who saw those styles as a point of departure for their own efforts, and who even then were pushing out the boundaries of the style.

By the mid-to-late 1960s there were quite a number of these innovative frailers on the folk scene. Three that immediately come to mind are Tom Paley (then of the New Lost City Ramblers), Art Rosenbaum, and John Burke. All these players devoted much of their efforts to arranging Southern fiddle tunes for frailing, and all were extremely influential due to their extensive recording or publishing careers. In fact, both Burke and Rosenbaum published important clawhammer books around 1970 (Burke is probably responsible for popularizing the term "clawhammer," which first appears in print in the introduction to his book, *Old Time Fiddle Tunes for Banjo).*

Neither Burke nor Rosenbaum advocated a note-for-note approach to Southern fiddle tunes at that time. The focus of their arrangements was in capturing the feel and energy of the tune, while preserving as many of the original notes as was practical with conventional clawhammer techniques. As Sapoznik and I then saw it, the next step was to actually play note-for-note versions of fiddle tunes in clawhammer style *while maintaining the feel and energy of those tunes.* It was this "melodic" approach to clawhammer – which we and a few others were then developing – that we hoped to put into book form. Moreover, we both hoped to extend the scope of the style to include not only Southern fiddle tunes, but also Irish and New England tunes (then often referred to as "northern" tunes).

So on that fateful weekend, we put together an initial plan and sent it off to a publisher. Unfortunately, this first proposal went nowhere. Neither of us had a reputation yet, and publishers were not sufficiently tuned into the banjo scene to see how our book actually broke new ground.

Henry and I then got involved in other things and never returned to our collaboration. We both appeared on the ground-breaking anthology album "Melodic Clawhammer Banjo" (Kicking Mule Records), which gave a name to our playing style. The album had a companion tablature book, and Sapoznik wound up putting it together.

I moved back to New York City in the spring of 1975 and spent the next few months writing a guitar instruction book called *Fingerpicking Fiddle Tunes* (just reprinted by Mel Bay under the title *Traditional Dance Tunes for Acoustic Guitar*). It was soon thereafter accepted for publication by a major music publisher. Several months later, I tried out another book idea on this same outfit similar to the project Henry and I had originally talked about. This work – the one you have here – was also accepted for publication.

New England and Irish Fiddle Tunes for Clawhammer Banjo finally appeared in 1980. It was the first clawhammer book to devote itself exclusively to the Irish and northern fiddle-tune repertoire. Due to a variety of publishing delays, however, it was not my first banjo book in print. This distinction fell to a work called *Melodic Clawhammer Banjo* (Music Sales, Inc.), which was written in 1978 and published the following year.

The repertoire of *New England and Irish Fiddle Tunes for Clawhammer Banjo* was selected from tunes popular among New York area musicians in the 1970s. Most of the Irish tunes – like "The Wind that Shakes the Barley," "Drowsy Maggie," "Swallowtail Reel," "The Rocky Road to Dublin," "The Road to Lisdoonvarna," "Haste to the Wedding," "The Little Beggarman," "The Boys of Blue Hill," "Coleraine," and "Sheebeg Agus Sheemore" — were then heard frequently at local Irish music "sessions." Most of them had been recorded around that time by such popular Irish groups as *The Chieftains* and *The Boys of the Lough.* Nowadays they are all considered classic tunes that every player of Irish music should know.

The so-called "New England" tunes of the book are, as it turns out, mostly of Scottish, Irish, or French-Canadian origin. In those days, tunes like "Speed the Plough," "Mrs. McCloud's Reel," "Growling Old Man...," "Fisher's Hornpipe," "Ricketts' Hornpipe," "Staten Island," and "The Gaspé Reel" were just as popular among "old-timey" musicians (that is, players of Southern fiddle music) as they were among players of the "Northern" fiddle-tune repertoire. Moreover, most of these tunes had been recorded by such popular "Northern" groups as *Bill Spence & the Fennigs All Star Band* and *Dudley Laufman* and the *Canterbury Strings Orchestra.* Nowadays these tunes are still considered standards. They are heard frequently at *contra-dances* (a form of "square" dance done in facing lines), and they have even made inroads into the bluegrass world.

As I look back over the intervening years, I recall the excitement that I felt putting the arrangements together for this book. Each new "setting" pushed out the range of what a banjo could do; each setting gave a classic tune a home on a new instrument. I hope you all have as much fun playing these tunes as I had in putting them together.

– Ken Perlman

"Contains lucid and comprehensive instruction...I would recommend this book to anybody who can play basic banjo and wants to make his playing more intricate."

Fretwire Magazine (U.K., 1981)

"For the clawhammer player who thought it couldn't be done, Perlman provides better than a half-dozen tabs in jig-time (6/8) and waltz time (3/4) ... The book is well worth the price for clawhammer players into some fancy tunes."

Bluegrass Unlimited (1981)

"Mr. Perlman's main contribution (is) that he has refused to alter the tunes and manages to frail melodically elaborate tunes by the use of well-thought out left hand techniques ... The tunes are well selected and all are delightful."

Banjoist's Broadsheet (U.K., 1981)

Introduction

I fooled around with clawhammer style for almost four years before I got up the nerve to drag my battered instrument down to the local old-timey musicians' gathering. To my complete surprise, I was able to keep up with the other musicians for playing the five tunes I knew. That night I turned into a fanatic clawhammer player and proceeded to learn over fifty tunes in just a few months.

As soon as I had mastered most of the standards, I began to encounter all sorts of tunes that were considered off limits to the frailer. "You can't play that tune in clawhammer style," was the constant refrain. My new-found enthusiasm, however, was too strong to be so easily daunted. I soon figured out how to play several of these so-called "unfrailable" tunes and became convinced that a dedicated clawhammerer could play just about any kind of music he set his mind to.

When I moved to New York in 1973, I encountered some strange attitudes. Most of the old timey musicians in the Big Apple felt that the only legitimate clawhammer banjo sound was the one that came from the Round Peak, N.C. area. Round Peak pickers like Kyle Creed, Fred Cockerham, and Wade Ward played a banjo style that emphasized rhythmic support for the fiddler. Because these players made no attempt to play the full melody of a fiddle tune, New York's old-timey musicians declared it illegitimate to play melody in clawhammer style.

I wasn't about to argue. Instead, I began attending Irish music sessions where melodic playing by all instruments was expected. I found Irish fiddle tunes much to my liking and spent the next couple of years solving the problem of how to arrange them effectively for clawhammer. This book includes many of my favorite Irish jigs, reels, hornpipes, and set tunes. It also contains clawhammer arrangements of some of the more interesting tunes played by modern day New England fiddlers.

Irish and New England fiddle music was originally composed as accompaniment for two kinds of folk dancing: step dancing and set dancing. The latter is done by small groups or sets of dancers, within which all the figures of a dance are performed. Examples of set dancing are square dancing, contra dancing, and morris dancing. Step dancing, sometimes called clogging, is done by a single performer and can include figures of great complexity. Hornpipe tunes were made for step dancing; reels and set tunes were intended for set dancing. Jigs were originally step dance tunes but are now used in many regions for set dances. A separate chapter is devoted to each type of tune. Each chapter begins with a paragraph or two describing the characteristics of the tunes, which appear more or less in order of increasing difficulty.

The versions of the tunes in this book are those played by old-timey or Irish musicians of the American Northeast. I have tried to arrange them "note for note," avoiding the temptation to fudge their melodies. I hope, after you've tried a few, you will agree that the melodic approach to clawhammer can be an exciting style of banjo playing.

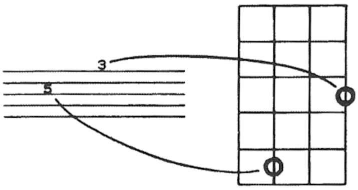
Ken Perlman

Photo by Mike Hird

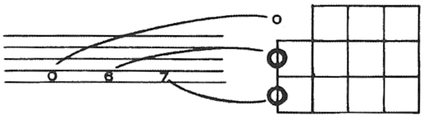
Fiddler George MacPhee of Prince Edward Island (Canada) with author Ken Perlman (banjo), 1991.

THE TABLATURE

The tab is written on a staff of five lines, each corresponding to a string on the banjo. The highest line signifies the first string; the lowest the fifth, etc. Numbers over the lines show the fret to be pressed down. If **3** is placed over line 1, press down the first string, third fret. If **5** appears over line 3, press down the third string, fifth fret. If a **0** appears over any line, play the corresponding string **open** (unfretted).

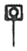


The fifth string starts at the fifth fret. To avoid confusion, a **0** appears if, as is usually the case, the string is to be unfretted; but a **6** is used for the fifth string, first fret; a **7** for fifth string, second fret, etc.



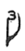
Numbers on the fifth string, in tunes where a capo is used, assume that you use a fifth-string capo or railroad spike to raise its pitch. If, instead, you raise the drone string's pitch by tuning, you must subtract two from each fifth string notation.

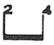
Time Values.
Time values in this book are written as follows.

 half note = two beats.

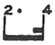
quarter note = one beat.

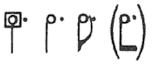
quarter rest — don't play for one beat.

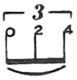
 eighth note = 1/2 beat.

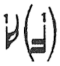
 pair of eighth notes. Two to four may be beamed together.

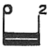
eighth rest — don't play for 1/2 beat.

 dotted pair — played as two eighth notes; the first having greater duration.

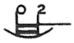
 dotted notes — any note with a dot after it is increased in duration by 50% of its value. A dotted half = 3 beats; a dotted quarter = 1-1/2 beats; a dotted eighth (the first half of a dotted pair) = 3/4 beat.

 triplet — three even notes played in the space of one quarter note.

 sixteenth note = 1/4 beat. It is the other half of that dotted pair. There are no unattached sixteenth notes in this book.

 pair of sixteenth notes = 1/4 beat each.

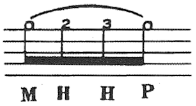
grace note — has no time value of its own; it absorbs time from the note immediately following. A very quick note.

 double grace note — two very quick notes.

How Notes Are Played.
Under each note appears a letter or symbol showing how it is to be played.

M — downstroke of middle or index fingernail.
T — pluck with thumb.
H — hammer-on.
P — pull-off.
SL — slide.
q-SL — quick slide.

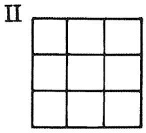
When a note is plucked by the fretting hand (**H, P, SL, q-SL**), it is connected by a tie to the note before it. If more than one note in a row is to be played in this manner, the tie reaches from the plucked note to the last note connected to it.

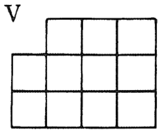


Fingering.
Fingering is indicated by Roman numerals above the staff which signify positions on the

fingerboard. A "II" above the staff indicates that the fretting hand be placed on the fingerboard so that the first finger plays the second fret. Then the second finger plays the third fret, the third finger plays the fourth fret, and the fourth finger plays the fifth fret. (This is called playing in *second position*.) A "V" above the staff means that the whole hand must be moved up the neck to *fifth position* where the first finger plays the fifth fret, the second finger plays the sixth fret, the third finger plays the seventh fret, and so on. A "III" indicates that the fretting hand must move down the neck to third position. The player should continue playing in one position until directed to change to another.

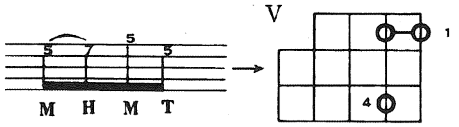
Fingering not readily apparent from the tab is diagrammed below each piece. Note that a Roman numeral for position is placed at the top of each diagram, and, like the neck of the five string banjo, the diagram bulges out after the fifth fret.





Barring.

Sometimes it is necessary to fret more than one string with the first finger. In this event the following notation appears: **1/2 barre II.** This signifies that the first finger presses down two or three strings at the second fret, leaving the remaining fingers free to press down strings at higher frets. Similarly, **1/2 barre V** means that the first finger half-barres at the fifth fret. Most barre positions are diagrammed out for the tunes that employ them.

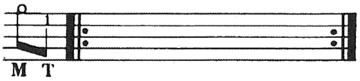


Time Signatures.

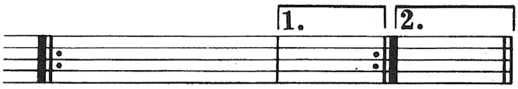
Most of the tunes in this book are to be played in cut time (symbol: ₵). Cut-time pieces are written just like those in 4/4, except that only the first and third beats of each cut-time measure are accented. In fact, it is more useful to think of cut time as having only two beats per measure with each beat lasting a half measure. The time signatures 6/8, 9/8, 12/8 and 3/4 are explained later in the book.

Repeat Signs.

If part of a tune is to be repeated, a double bar with two dots to its right appears at the beginning of the repeated section and a double bar with two dots to its left appears at the end. Pickup notes occurring before a repeat sign are not played when the passage is repeated.



Often the last measures of a repeated section will differ. In this case, separate ending measures are notated.



Start at the beginning of the section and play until you see the repeat symbol, including the measure under bracket No. 1, called the *first ending*. Then return to the beginning repeat symbol, play through the passage again, skipping the measure under bracket No. 1, and playing the measure under bracket No. 2, called the *second ending*. Then proceed to the next section.

Modes.

Most popular music today is written in the major (Ionian) mode *(do-re-mi-fa-sol-la-ti-do)*. This same scale may be played in seven different ways or *modes* depending on which note (or syllable) you start and end. The following three modes appear in this book:

The Aeolian (Ay-o-lee-an) mode, also known as the *natural minor* scale, starts and ends on "la" (*la-ti-do-re-mi-fa-sol-la*). The mode we now call minor was invented in the 17th century when the seventh tone of the Aeolian scale was raised a semitone (one fret on the banjo). Very few traditional tunes are actually in the minor mode. If they seem to be, it is more likely they are in Aeolian or Dorian.

The Dorian mode starts and ends on "*re*" (*re-mi-fa-sol-la-ti-do-re*). It is the mode most played in the banjo tuning known as Sawmill or Mountain minor.

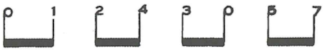
The Mixolydian mode starts and ends on "*sol*" (*sol-la-ti-do-re-mi-fa-sol*). It is similar to a major scale with the seventh note lowered one semitone.

Tunings.

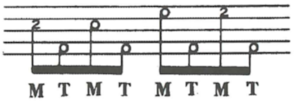
The five string banjo must be retuned each time the key or mode is changed. Besides basic G tuning (gDGBD), this book also employs Mountain minor tuning (gDGCD) and double C tuning (gCGCD). To obtain Mountain minor tuning, start from basic G tuning; raise the pitch of the second string until it matches that of the fifth fret of the third string. To obtain double C tuning from G tuning, raise the second string as for Mountain minor, then lower the fourth string until the pitch at the seventh fret matches that of the open third string.

CLAWHAMMER TECHNIQUES

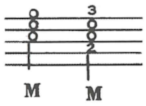
The Basic Clawhammer Pattern.
Clawhammer style centers on pairs of eighth notes.



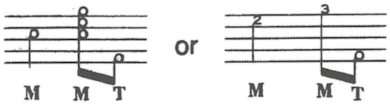
The first half of each pair is played with a down stroke of **M**. The second half is played with **T** or by some means of fretting-hand plucking. In elementary clawhammer, **T** is restricted to plucking the fifth or *drone* string.



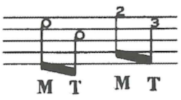
The Brush.
The brush is a down stroke of **M** that hits several strings.



The so-called "bum-titty, bum-titty" strum, used so often by beginners, is notated as follows:

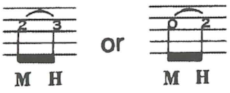


Double Thumbing.
Sometimes called drop thumbing, this involves playing any of the banjo's long strings with **T**, to produce the second half of an eight-note pair.



The **M** note must take up exactly the same amount of time as the **T** note, 1/2 beat. This is true whether **T** is used for double thumbing or for plucking the fifth string.

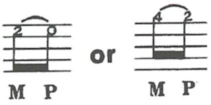
The Hammer-on — Symbol: H.
To produce a hammer-on, a finger of the fretting hand strikes or hammers down on a string just plucked by **M**, creating a musical sound by driving the string against the fretboard. Hammer-ons can be played on open strings as well as fretted strings.



If an **H** is performed on a fretted string, do not allow the **M** note to cease ringing until the hammering finger has struck the fingerboard. Make sure that the **M** note and **H** note have the same duration.

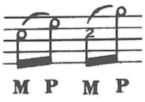
The Pull-off — Symbol: P.
To play a pull-off, **M** must first pluck a fretted string. Then, as the finger which is fretting the string is removed from the fretboard, it catches that string slightly and pulls it toward the palm in such a way that a clear musical sound is produced. Be careful not to bend or ***choke*** the string when performing a pull-off.

You can pull-off to an open string or to a fretted one.



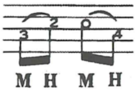
If the **P** note is fretted, be sure it is securely pressed down before the pull-off is begun. The **M** and **P** notes should sound for exactly the same duration (1/2 beat).

Alternate String Pull-offs.
In an alternate string pull-off, **M** strikes a fretted or open string, and a fretting finger produces the second half of the eighth-note pair by pulling-off *another* string. This is notated as follows:

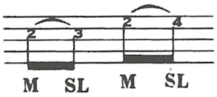


The finger used to pull-off the alternate string must be down on the fretboard when the **M** stroke begins.

Alternate String Hammer-ons.
In an alternate string hammer-on, **M** strikes one string (fretted or unfretted). A finger of the fretting hand then produces the second half of the eighth-note pair by hammering-on to another string.

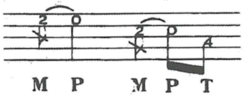


Slides — Symbol: SL.
In a slide, **M** strikes a fretted note which is then allowed to sound for 1/2 beat. Then, with full pressure maintained, the fretting finger slides directly up (or down) the fretboard to a "target-note" which is itself permitted to sound for 1/2 beat. If a **SL** is more than one fret in length, slide directly to the target fret without hesitating at any of the intervening frets. Slides are notated as follows:

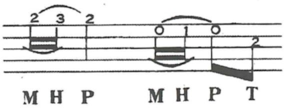


Ornaments.
Players of fiddle music like to embellish or ornament the melody by adding extra, very quick notes at various points throughout a tune. These ornaments include grace notes, double grace notes, and quick slides.

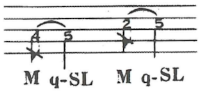
A grace note is a very rapid, almost explosive **P** which precedes an ordinary quarter or eighth note. A grace note may be thought of as having no duration of its own.



Double grace notes are two very quick notes with virtually no duration which precede a quarter or eighth note. Double grace notes are often executed with an **H-P** combination.



In an ordinary slide, the **M** note is allowed to sound 1/2 beat before the slide to the target fret is begun. In a quick slide — **Symbol: q-SL**, the sliding begins the very instant the **M** note is plucked. In fact, the fretting finger should leave the **M** note fret so rapidly that the note is barely heard at all. Quick slides are notated as follows:

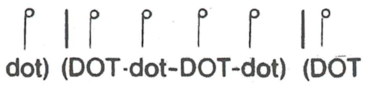


If any of these ornaments are troublesome, it is permissible to delete them from the tune without the player feeling that he/she is cheating or fudging. The melody will still be intact and the piece will sound fine without them.

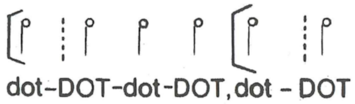
Phrasing.
Playing any piece of music correctly requires a knowledge of how its notes are properly grouped or phrased. Jigs, reels, hornpipes, and set tunes tend to be phrased in consistent patterns. Detailed examples are given at the beginning of each chapter.

SET TUNES

Called "polkas" in Ireland, set tunes are usually bouncy and filled with good humor. They have a structure of four quarter notes per measure, played as two groups of two. The accent is on the first note of each group. On the banjo, set tunes must often be fleshed out with drone notes. The phrases tend to begin on the last quarter note of the measure. So, a passage written as follows:



will sound like this:

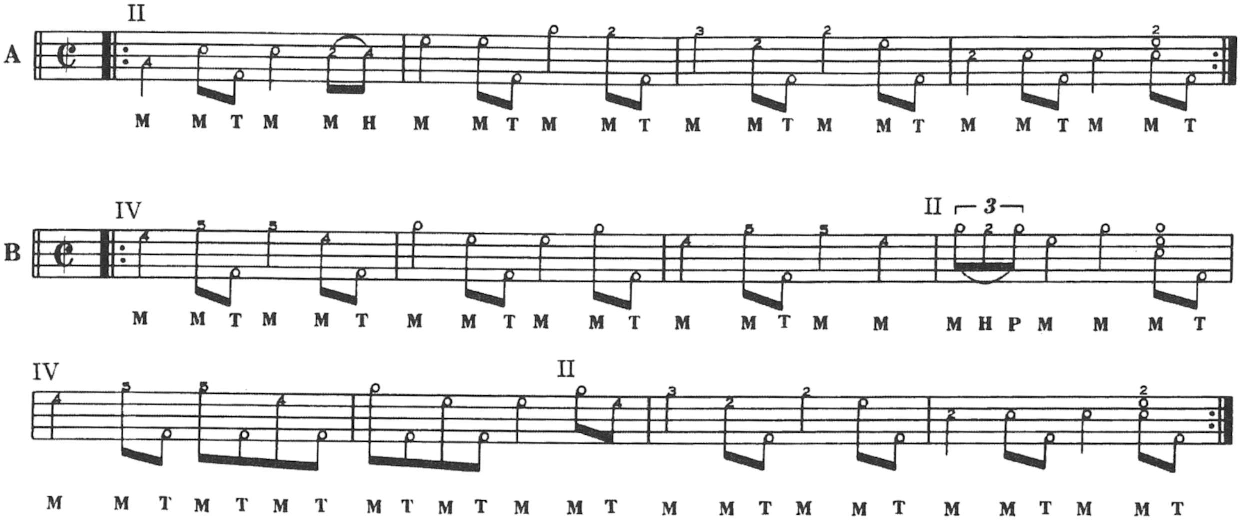


The Spanish Lady

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

This polka descends from a tune called "Doran's Ass," which in turn was drawn from a pipe march named "Mogillemhar." My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*

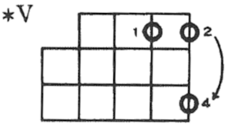

A
II
M M T M M H M M T M M T M M T M M T M M T M M T
B
IV
II 3
M M T M M T M M T M M T M M T M M M H P M M M T
IV
II
M M T M T M T M T M T M M T M M T M M T M M T M M T

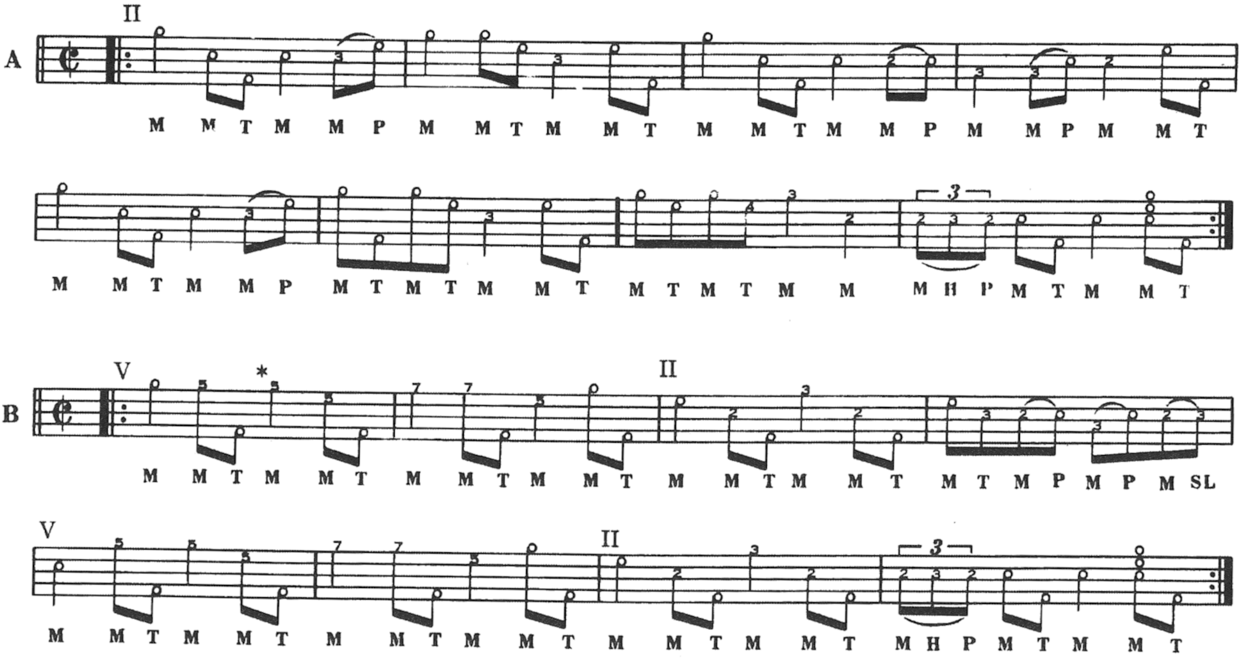
Tralee Gaol

Key of G Dorian
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

"Tralee Gaol" is closely related to a Scottish song called "The Haughs of Cromdale." Like most Irish polkas, it comes from County Kerry at the southern tip of Ireland.



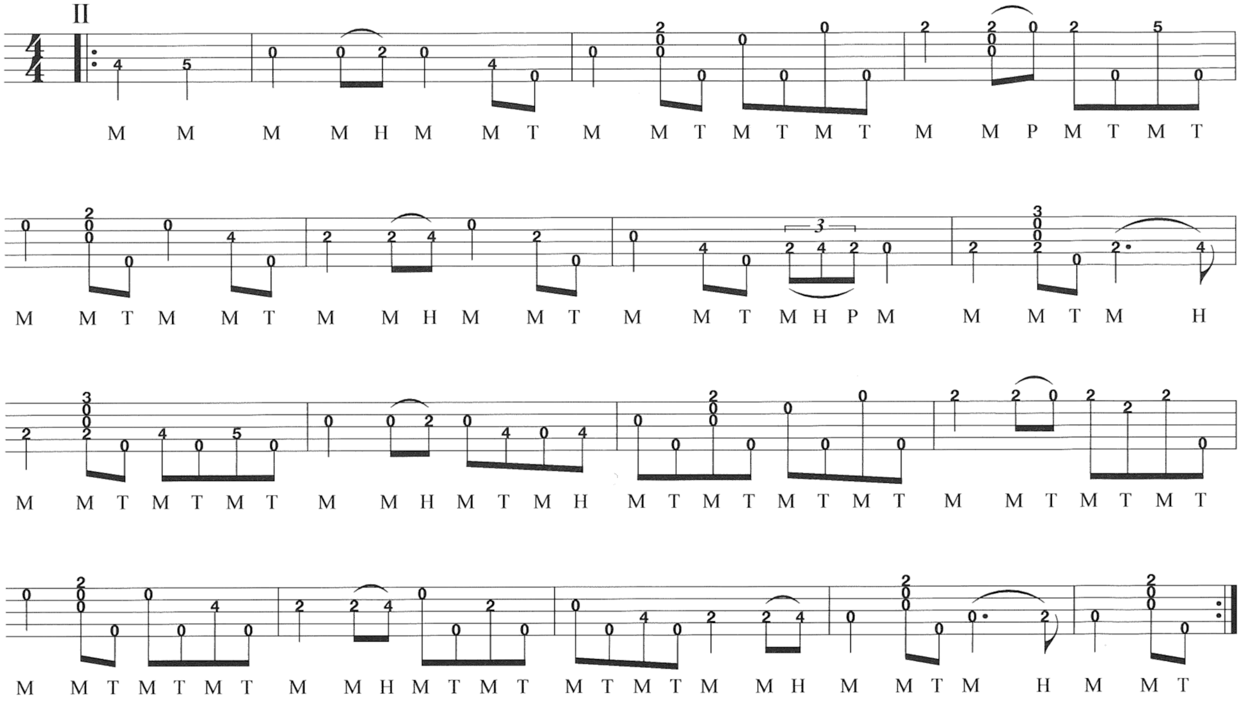

A
II
M M T M M P M M T M M T M M T M M P M M P M M T
3
M M T M M P M T M T M M T M T M T M M M H P M T M M T
B
V
*
II
M M T M M T M M T M M T M M T M M T M T M P M P M SL
V
II
3
M M T M M T M M T M M T M M T M M T M H P M T M M T

Napoleon Crossing the Rhine

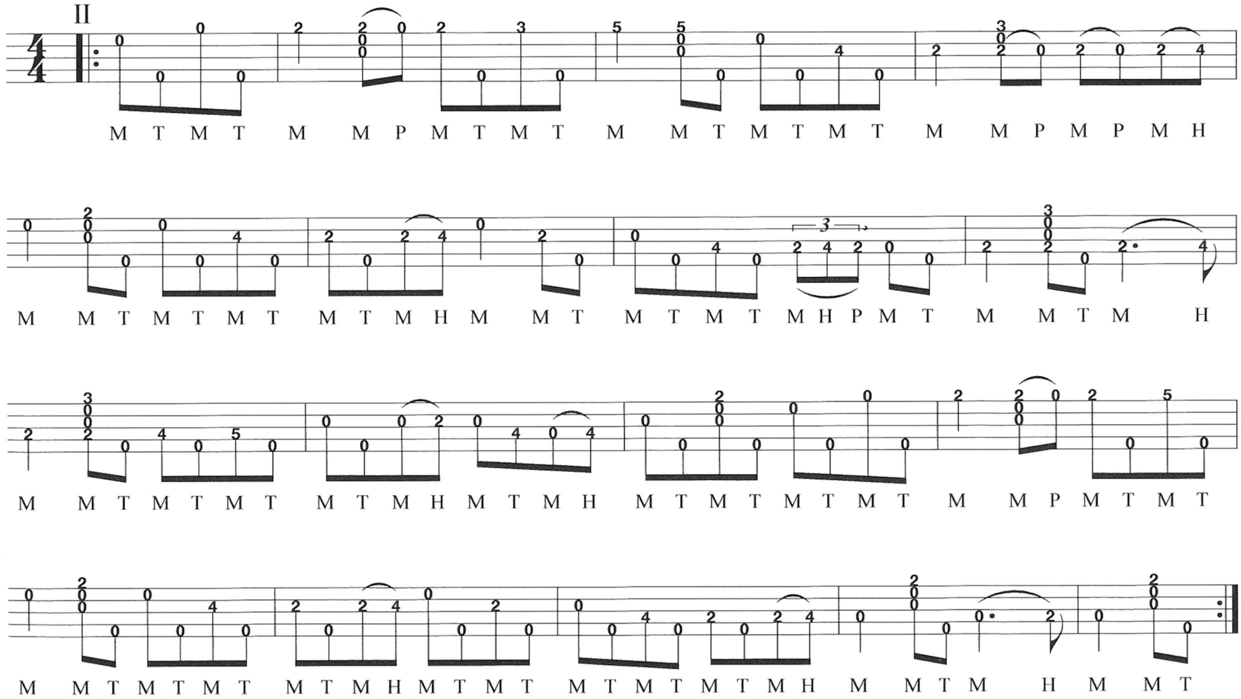
Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

This tune first appeared in the U.S. in the early 19th century under the above title. Around the Civil War, it became known as "Sherman's March to the Sea." It can be heard on "Summer Oaks and Porch: The Fuzzy Mountain String Band" (Rounder 0035). Note that each part has 16 measures, instead of the usual eight. My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar*.

A



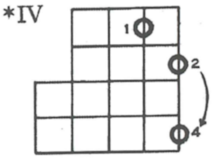
B



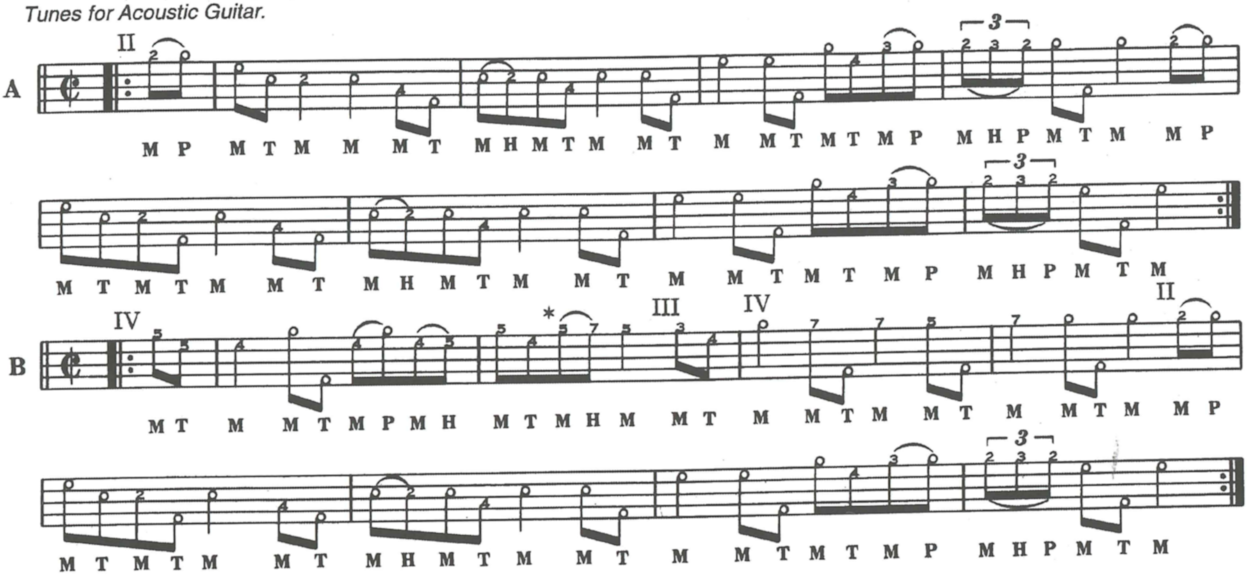
The Rose Tree

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2



Dating from the mid-18th century, "The Rose Tree" is known wherever English is spoken. In Ireland it is called "Portlairge"; in Scotland it is known as "False Knight on the Road." In the late 1700's it was featured in "The Poor Soldier Boy," a play by William Shield (1748-1829). It is recorded on "Alan Block and Ralph Lee Smith" (Meadowlands MS1). My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar.*

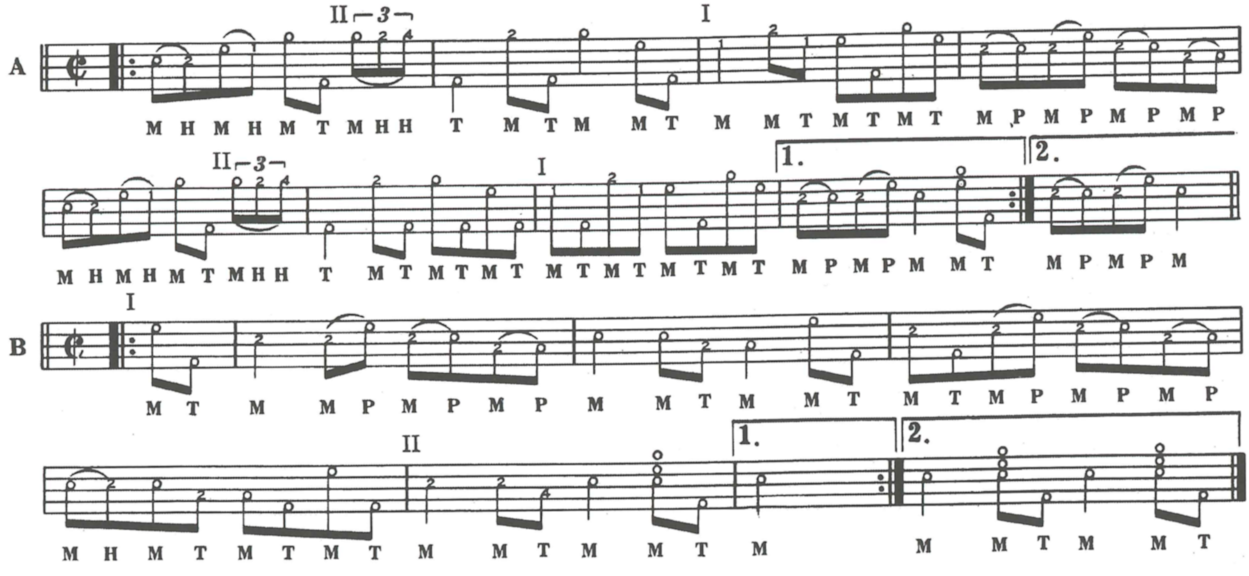

A
II
3
M P M T M M M T M H M T M M T M M T M T M P M H P M T M M P
M T M T M M T M H M T M M T M M T M T M P M H P M T M
B
IV
*
III
IV
II
M T M M T M P M H M T M H M M T M M T M M T M M T M M P
M T M T M M T M H M T M M T M M T M T M P M H P M T M

The Green Fields of America

Key of G Major
Tuning: gDGBD

for Fiddle Key: A
use Capo 2

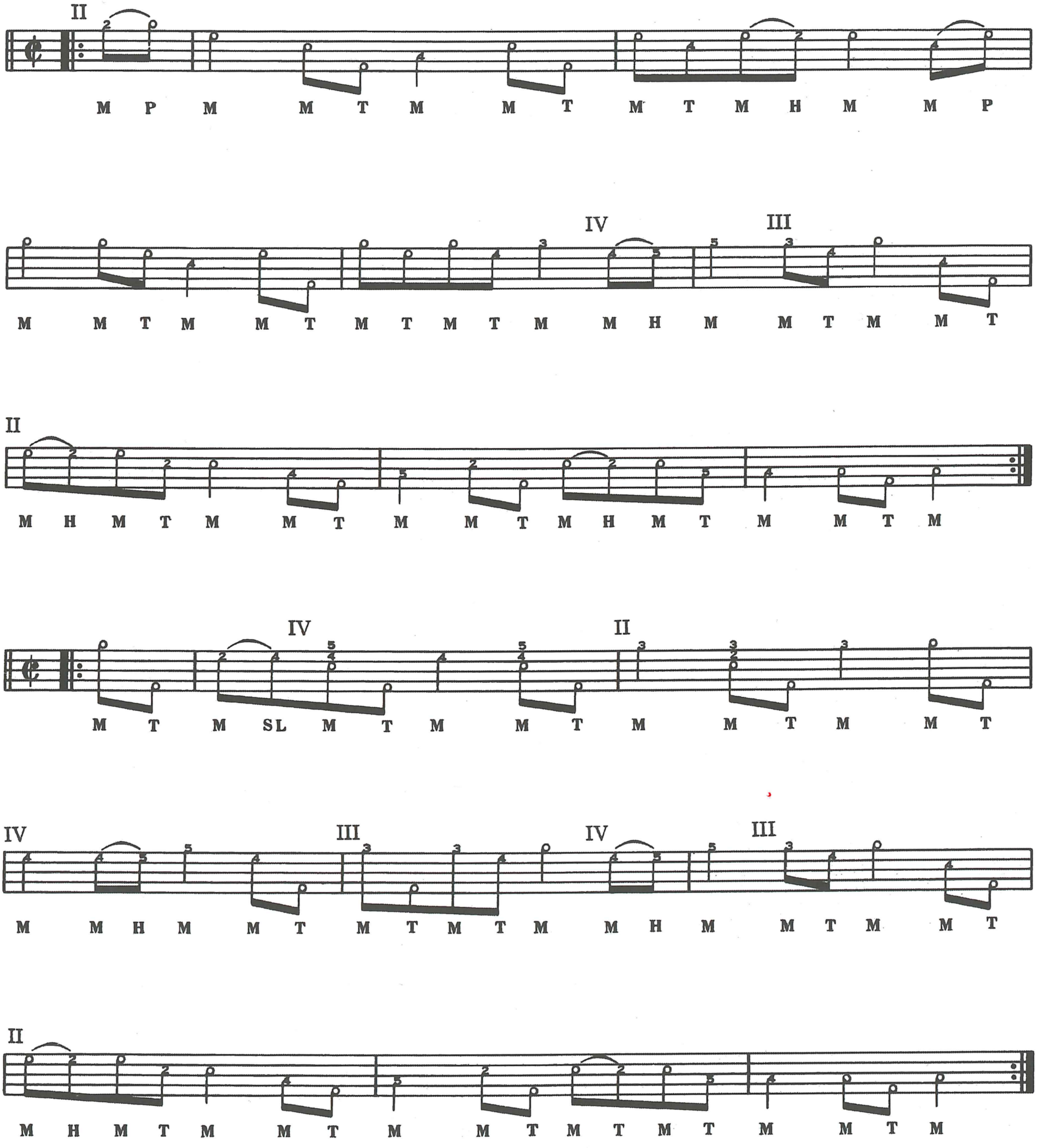
This set tune was condensed from the well-known reel of the same title (see *O'Neill's Music of Ireland;* also *The Nelson Collection).* The A part is almost identical to the original. The six-measure B part is similar to the reel for only the first measure. I learned this version of "Green Fields" from fiddler Judy Hyman.


A
II
3
I
M H M H M T M H H T M T M M T M M T M T M T M P M P M P M P
II
3
I
1.
2.
M H M H M T M H H T M T M T M T M T M T M T M T M P M P M M T M P M P M
B
I
M T M M P M P M P M M T M M T M T M P M P M P
II
1.
2.
M H M T M T M T M M T M M T M M M T M M T

Grand Old Dame Britannia

Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

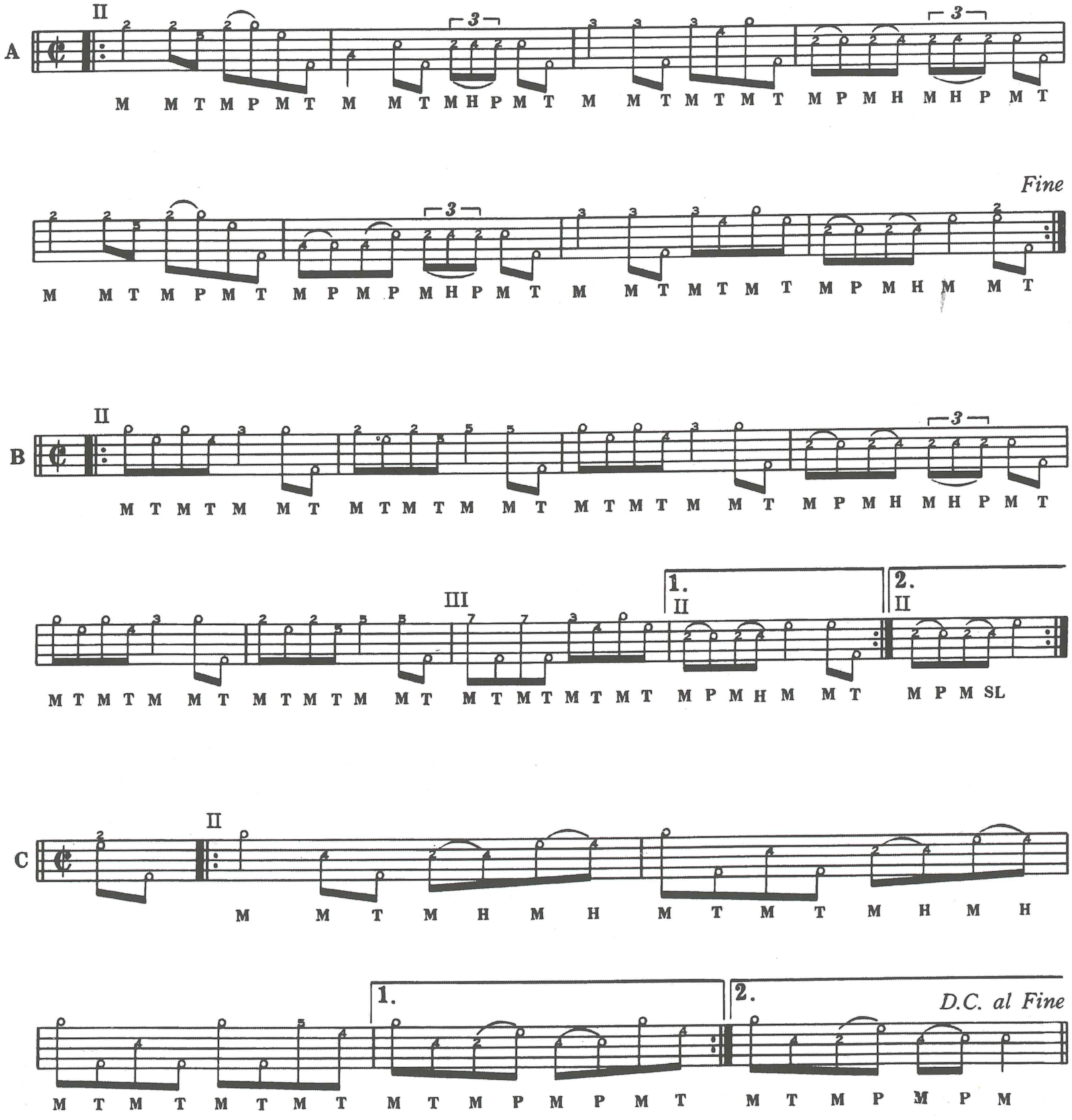
This tune is popular in England, New England, and Ireland. Kenny Hall recorded "Britannia" for Philo Records (Philo 1008) under the title "The Rose Tree."


II
M P M M T M M T M T M H M M P
IV III
M M T M M T M T M T M M H M M T M M T
II
M H M T M M T M M T M H M T M M T M
IV II
M T M SL M T M M T M M T M M T
IV III IV III
M M H M M T M T M T M M H M M T M M T
II
M H M T M M T M M T M T M T M M T M

The Gaspé Reel

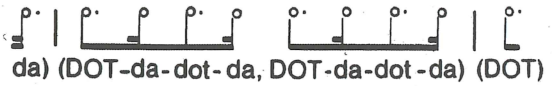
Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

Named for the large peninsula that juts out from the Gulf of St. Lawrence into the Atlantic Ocean, this French-Canadian tune was popularized by Quebec fiddler Don Messer. Despite the title, it is more set tune than reel in structure.

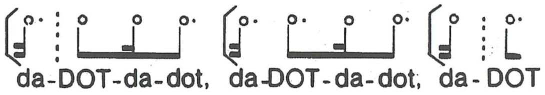

A
II
M M T M P M T M M T M H P M T M M T M T M T M P M H M H P M T
M M T M P M T M P M P M H P M T M M T M T M T M P M H M M T
Fine
B
II
M T M T M M T M T M T M M T M T M T M M T M P M H M H P M T
III
1.
II
2.
II
M T M T M M T M T M T M M T M T M T M T M T M P M H M M T M P M SL
C
II
M M T M H M H M T M T M H M H
1.
2.
D.C. al Fine
M T M T M T M T M T M P M P M T M T M P M P M

HORNPIPES

When I was just getting into fiddle music, most of the tunes I chose to learn turned out to be hornpipes. They tend to be the prettiest fiddle tunes, and to paraphrase what Scott Joplin said about classic rags, "Do not play these tunes fast. It is never right to play hornpipes fast!" In Britain, Ireland, and sometimes in New England, they are played with a dotted feeling. Hornpipes have two major accents per measure, falling on the first and third beats. And, although hornpipes are written as follows:


da) (DOT-da-dot-da, DOT-da-dot-da) (DOT)

they are phrased like this:


da-DOT-da-dot, da-DOT-da-dot, da-DOT

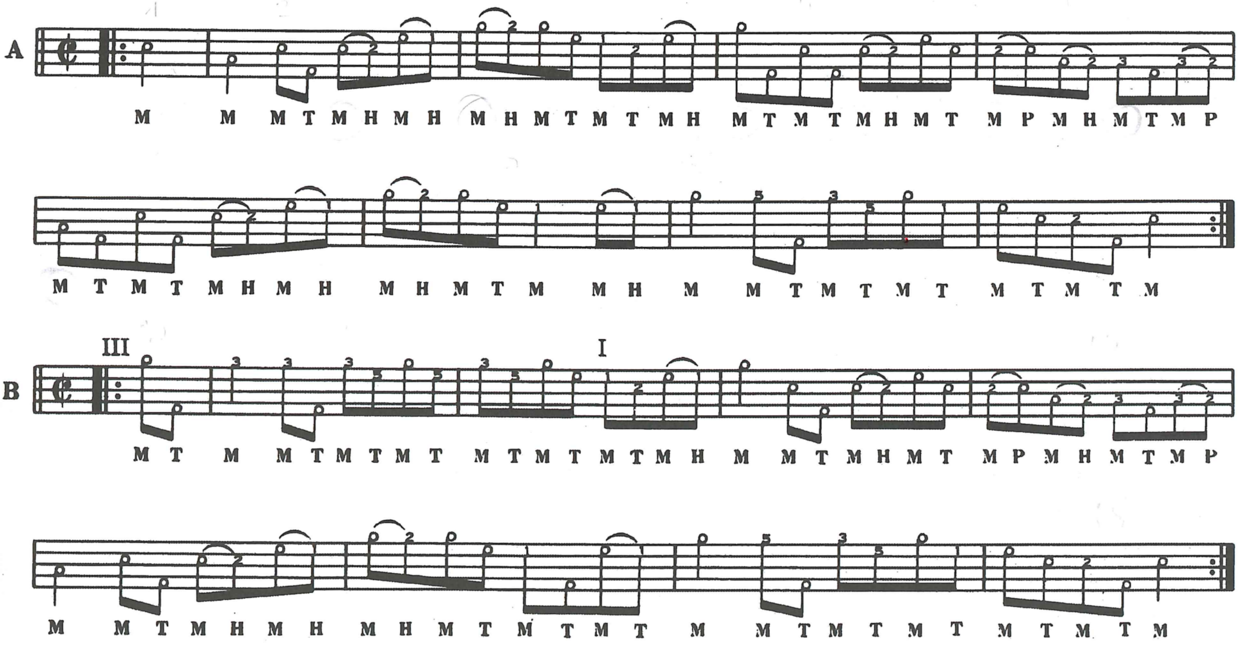
New England fiddlers play most of their hornpipes like slow reels, using reel-type phrasing without a dotted feel (see page 26). Most of the tunes in this section may be played either in the European or New England style.

The Little Beggarman

Key of G Mixolydian

Tuning: gDGBD

Originally known as "The Red Haired Boy," this tune has become best known by the title of its wistful lyrics. In New England it is played as a slow reel. My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar.*

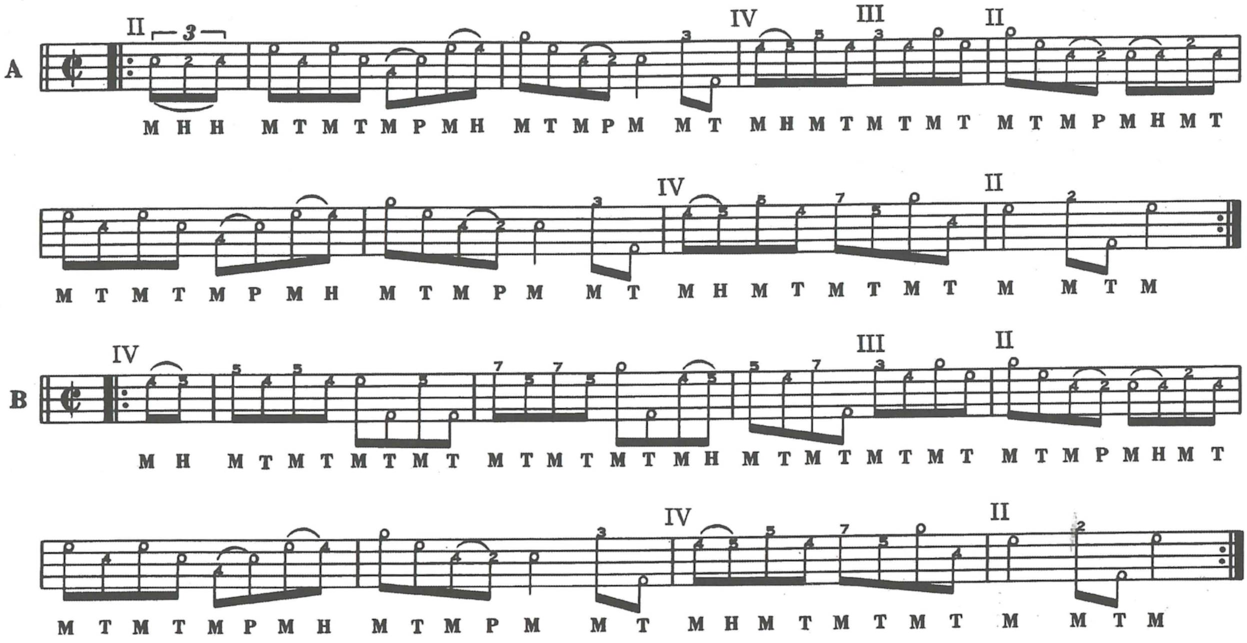

A
M M M T M H M H M H M T M T M H M T M T M H M T M P M H M T M P
M T M T M H M H M H M T M M H M M T M T M T M T M T M
III
I
B
M T M M T M T M T M T M T M T M H M M T M H M T M P M H M T M P
M M T M H M H M H M T M T M T M M T M T M T M T M T M

Ricketts' Hornpipe

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

This melody was either composed for or borrowed by S. Ricketts, one of the owners of America's first traveling circus, for use in his equestrian act. Ricketts had his musicians play the tune while he danced a hornpipe on the back of a fast-moving horse. It is known in England as "The Manchester Hornpipe" (see *Ryan's Mammoth Collection).*

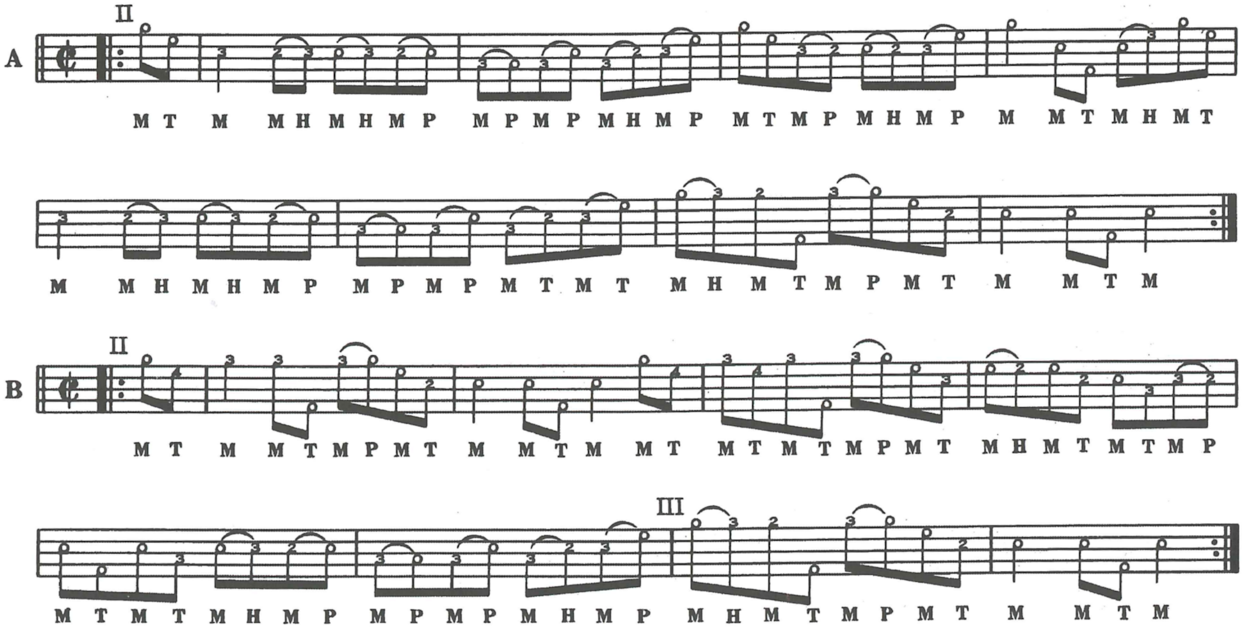

A
II
3
IV
III
II
M H H M T M T M P M H M T M P M M T M H M T M T M T M T M P M H M T
IV
II
M T M T M P M H M T M P M M T M H M T M T M T M M T M
B
IV
III
II
M H M T M T M T M T M T M T M T M H M T M T M T M T M T M P M H M T
IV
II
M T M T M P M H M T M P M M T M H M T M T M T M M T M

Poor Old Woman

Key of G Dorian
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

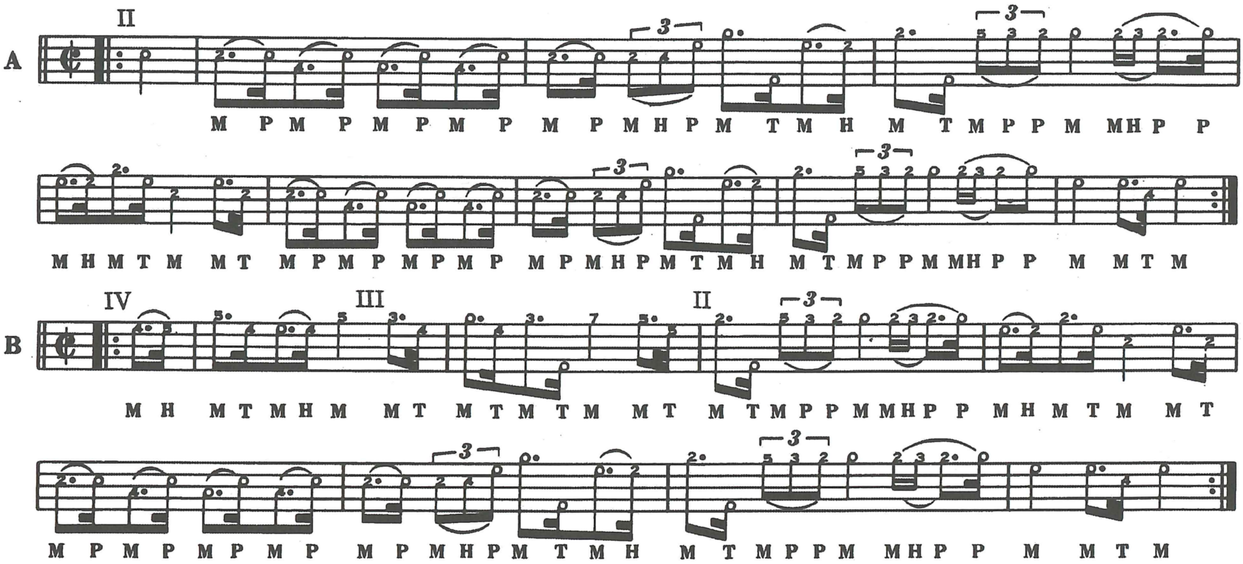
"Poor Old Woman," which I learned from Ithaca fiddler Nick Krukovsky, is related to "Rodney's Glory" (see *Ryan's Mammoth Collection)* and "Jerry Daly's Hornpipe" (see *O'Neill's Music of Ireland).* It is recorded on "Dudley Laufman and the Canterbury String Orchestra" and printed in *The Nelson Collection.*


A
II
M T M M H M H M P M P M P M H M P M T M P M H M P M M T M H M T
M M H M H M P M P M P M T M T M H M T M P M T M M T M
B
II
M T M M T M P M T M M T M M T M T M T M P M T M H M T M T M P
III
M T M T M H M P M P M P M H M P M H M T M P M T M M T M

The Boys of Blue Hill

Key of C Major — *for Fiddle Key: D*
Tuning: gCGCD — *use Capo 2*

A favorite among musicians in Ireland and New England, this tune dates from the early 19th century. It is known in most of England and Scotland as "The Beaux of Oak Hill," and in Northumberland as "The Boys of North Tyne." Gordon Bok plays a fingerstyle guitar version on "A Tune for November" (Folk Legacy No. FSI-40) as part of a medley called "Lou's Handy." My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*

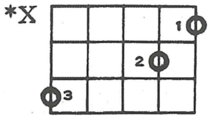


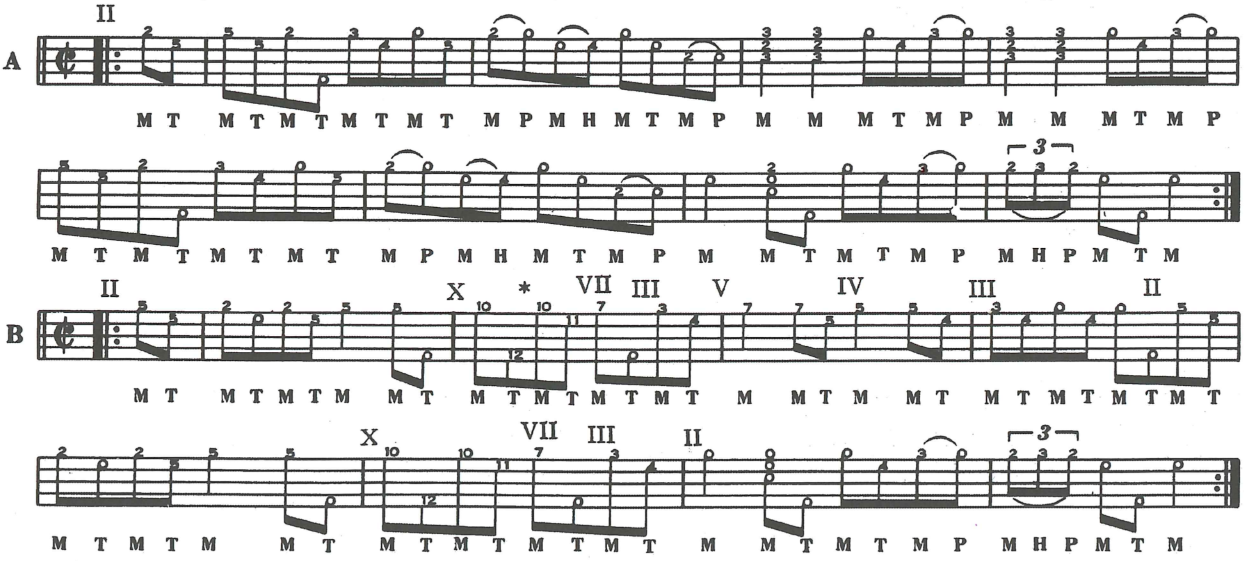
Staten Island

Key of Part A:
C Mixolydian
Key of Part B: C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

I learned "Staten Island" from Hank Sepoznik, the fine melodic clawhammerer who plays with the Delaware Watergap String Band. The title refers to a small island off the east coast of South America, the first piece of land that is sighted after a successful rounding of Cape Horn. "Staten Island" is widely played in modern New England (see *The Nelson Collection*).

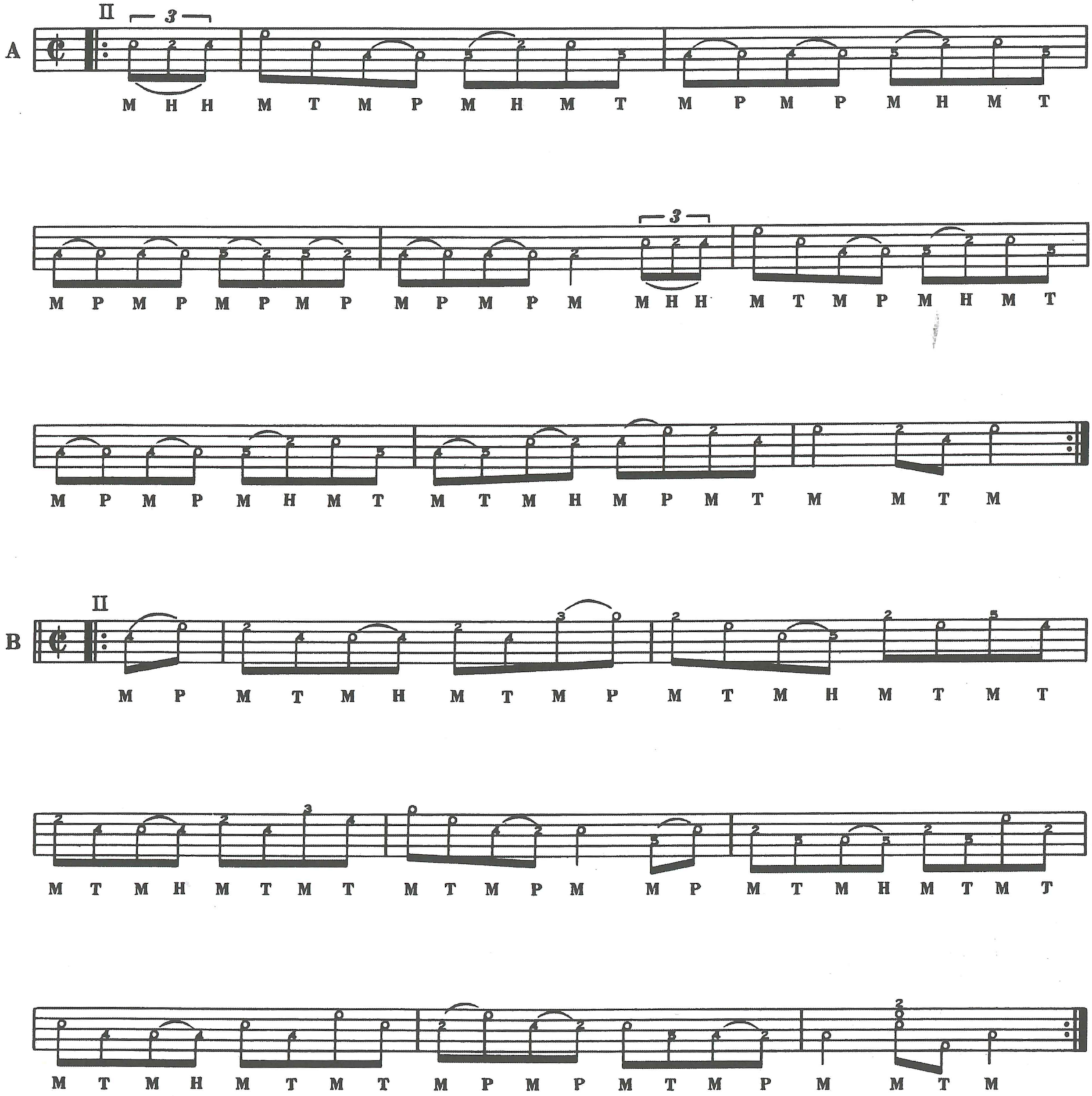




Fisher's Hornpipe

Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

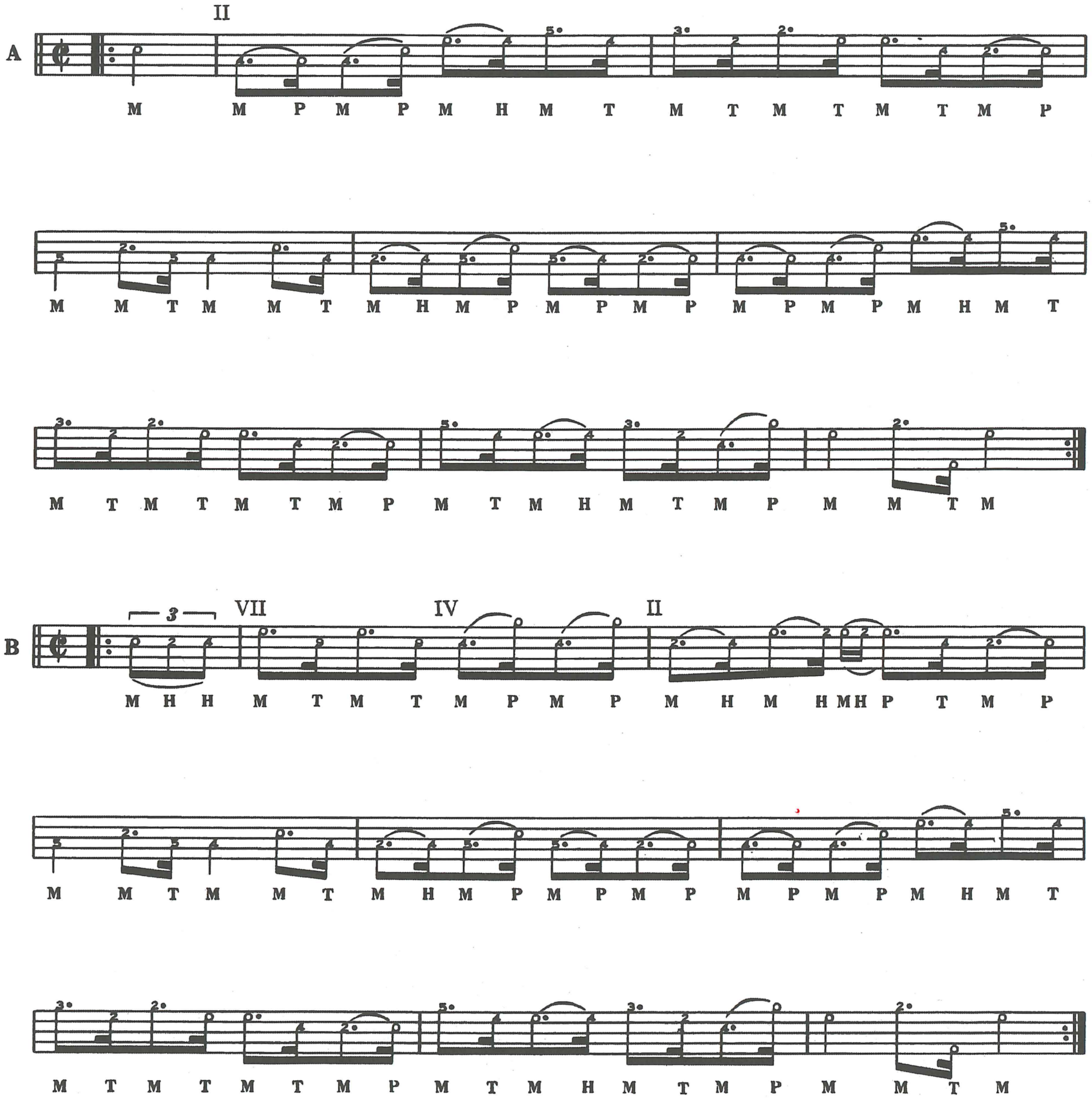
Probably written by English composer John Christian Fischer (1733-1800), this tune is played as a dotted hornpipe in Britain and Ireland. New Englanders play it undotted as a slow reel. "Fisher's Hornpipe" is printed in *O'Neill's Music of Ireland* and *Ryan's Mammoth Collection.* My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*


A
II
3
M H H M T M P M H M T M P M P M H M T
3
M P M P M P M P M P M P M M H H M T M P M H M T
M P M P M H M T M T M H M P M T M M T M
B
II
M P M T M H M T M P M T M H M T M T
M T M H M T M T M T M P M M P M T M H M T M T
M T M H M T M T M P M P M T M P M M T M

The Liverpool Hornpipe

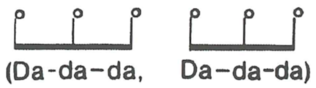
Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

This hornpipe is named for a city on the west coast of England (see *O'Neill's Music of Ireland;* also *Ryan's Mammoth Collection).* Gordon Bok plays a fingerstyle guitar version on "A Tune for November" (Folk Legacy FSI-40). My own guitar versions appears in *Fingerstyle Guitar.*

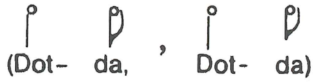

A
II
M M P M P M H M T M T M T M T M P
M M T M M T M H M P M P M P M P M P M H M T
M T M T M T M P M T M H M T M P M M T M
B
3
VII
IV
II
M H H M T M T M P M P M H M H M H P T M P
M M T M M T M H M P M P M P M P M P M H M T
M T M T M T M P M T M H M T M P M M T M

JIGS, SLIP JIGS, AND SLIDES

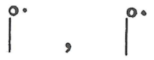
Jigs are written in 6/8 time, which means that they can have as many as six 8th notes per measure. These are arranged as two groups of three with the accent falling on the first note of each group:


(Da-da-da, Da-da-da)

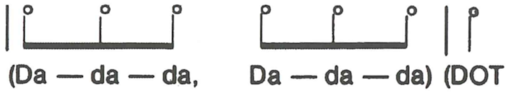
A quarter note may be substituted for any two 8th notes, yielding something like a dotted pair:


(Dot- da, , Dot- da)

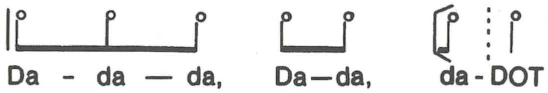
A note to be held for the duration of one group is written as a dotted quarter:



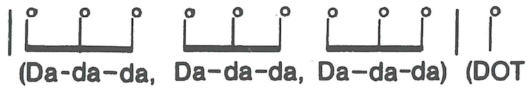
Most jig melodies are made up of both 8th note groups and quarter-eighth combinations. Those made up mostly of quarter-eighth combinations are called single jigs, while those comprised primarily of 8th note groupings are known as double jigs. For all types of jigs, the major accent falls on the down beat. But though jigs are written as follows,


(Da — da — da, Da — da — da) (DOT

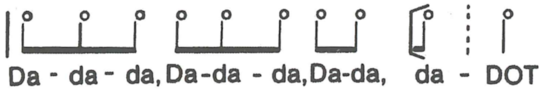
they are phrased like this:


Da - da — da, Da—da, da - DOT

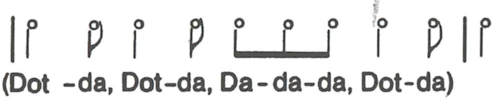
Slip jigs are written in 9/8 time, which means that they can have as many as nine 8th notes per measure, in groups of three with an accent falling on the first note of each group. They are written as follows


(Da-da-da, Da-da-da, Da-da-da) (DOT

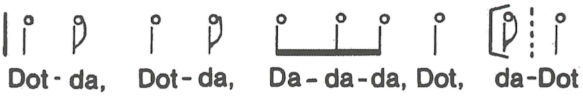
but phrased like this:

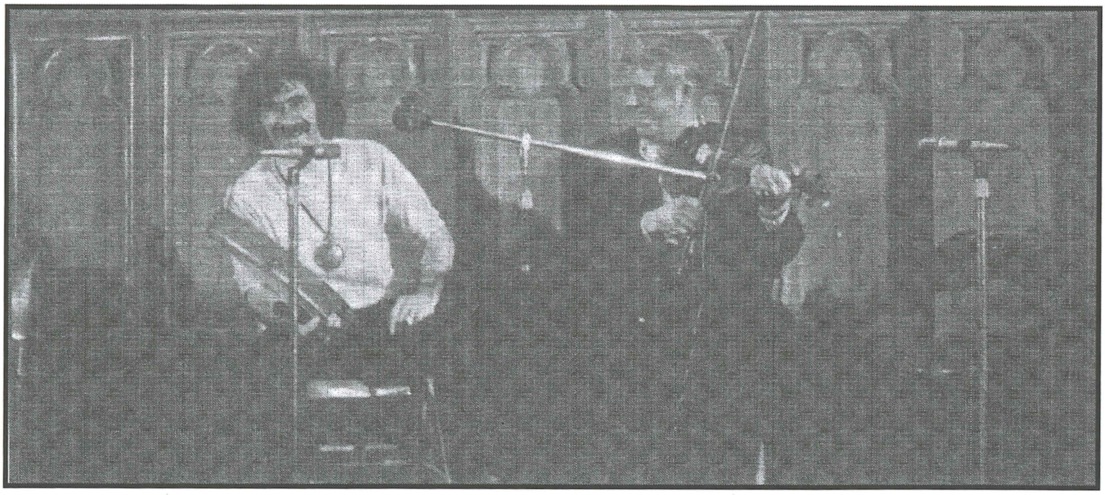

Da - da - da, Da-da - da, Da-da, da - DOT

Slides, which come from County Kerry, Ireland, are in 12/8 time, which means that they can have as many as twelve 8th notes per measure, in four groups of three. Slides are usually made up primarily of quarter-eighth note combinations. They are written as follows,


(Dot -da, Dot-da, Da-da-da, Dot-da)

but phrased like this


Dot - da, Dot - da, Da - da - da, Dot, da-Dot



Brian Herron
(Bodhran)

Johhny Cronin
(Fiddle)

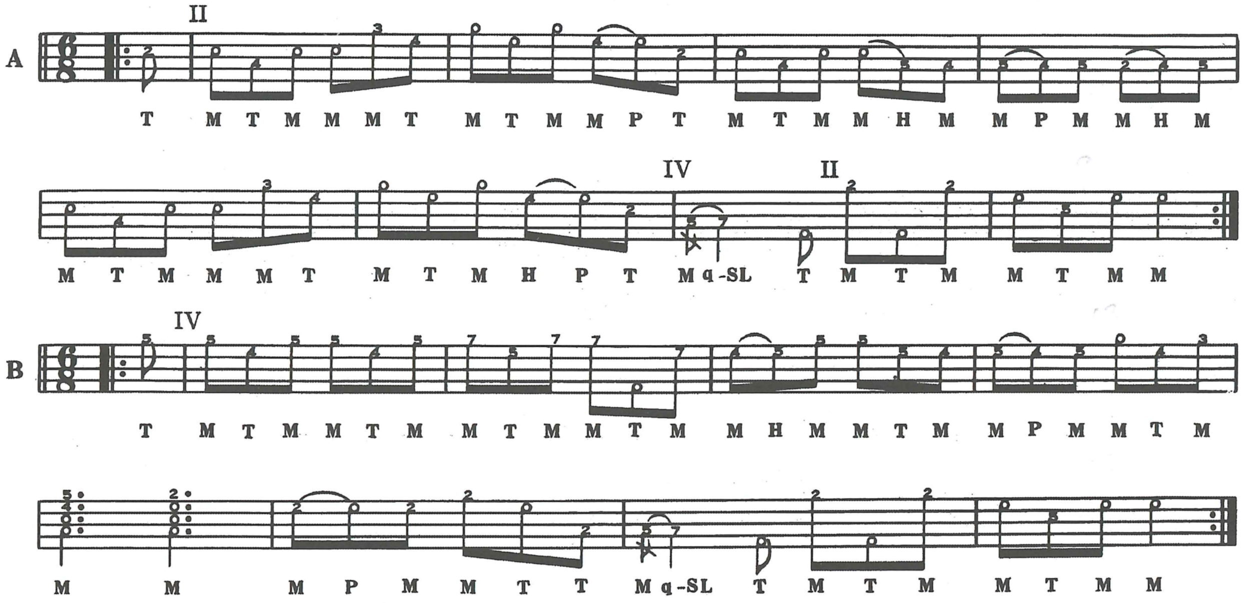
Photo by Wren de Antonio

Haste to the Wedding

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

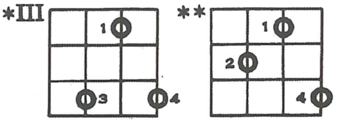
First published in the mid-18th century as a song entitled "Rural Felicity," "Haste to the Wedding" is played all over Britain and Ireland and is popular in New England as well (see *Ryan's Mammoth Collection;* also *O'Neill's Music of Ireland).* My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar.*

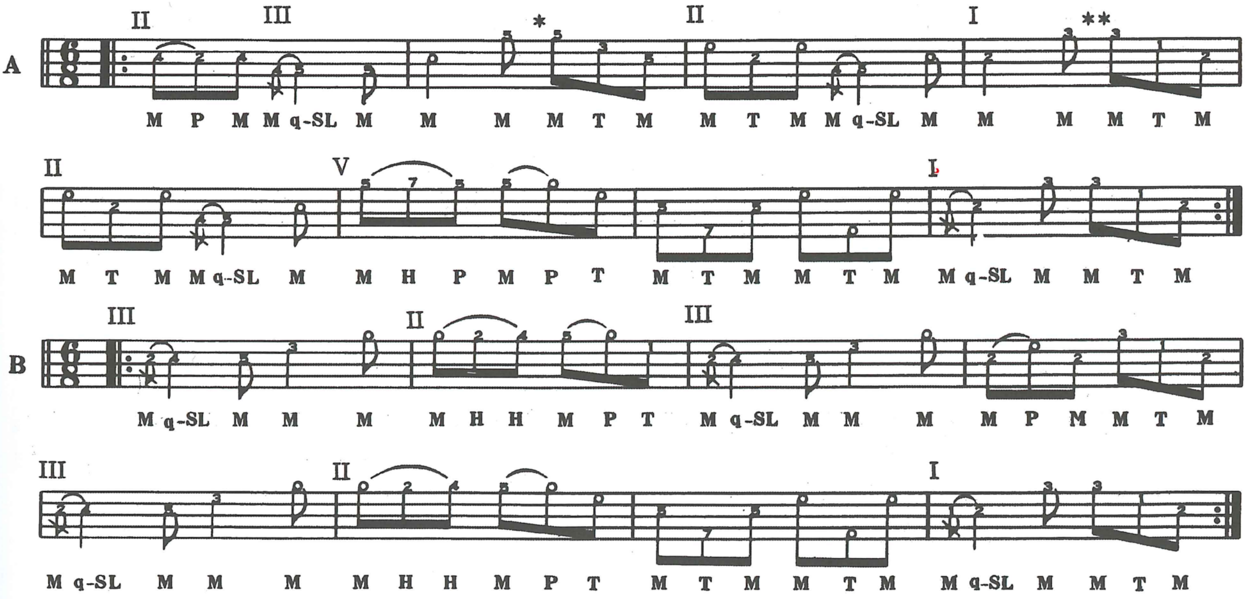

A
II
T M T M M M T M T M M P T M T M M H M M P M M H M
IV
II
M T M M M T M T M H P T M q-SL T M T M M T M M
B
IV
T M T M M T M M T M M T M M H M M T M M P M M T M
M M M P M M T T M q-SL T M T M M T M M

Elsie Marley

Key of G Mixolydian
Tuning: gDGBD

Elsie was the wife of an 18th century Northumbrian innkeeper. A local musician and wag wrote the following tune and some humorous lyrics when a small accident befell her, probably due to her excessive drinking of the "juice of the barley." The tune was first printed in 1784 in *Ritzen's Bishopric Garland,* and appears today in *The Northumberland Piper's Society Tune Book.* My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar.*

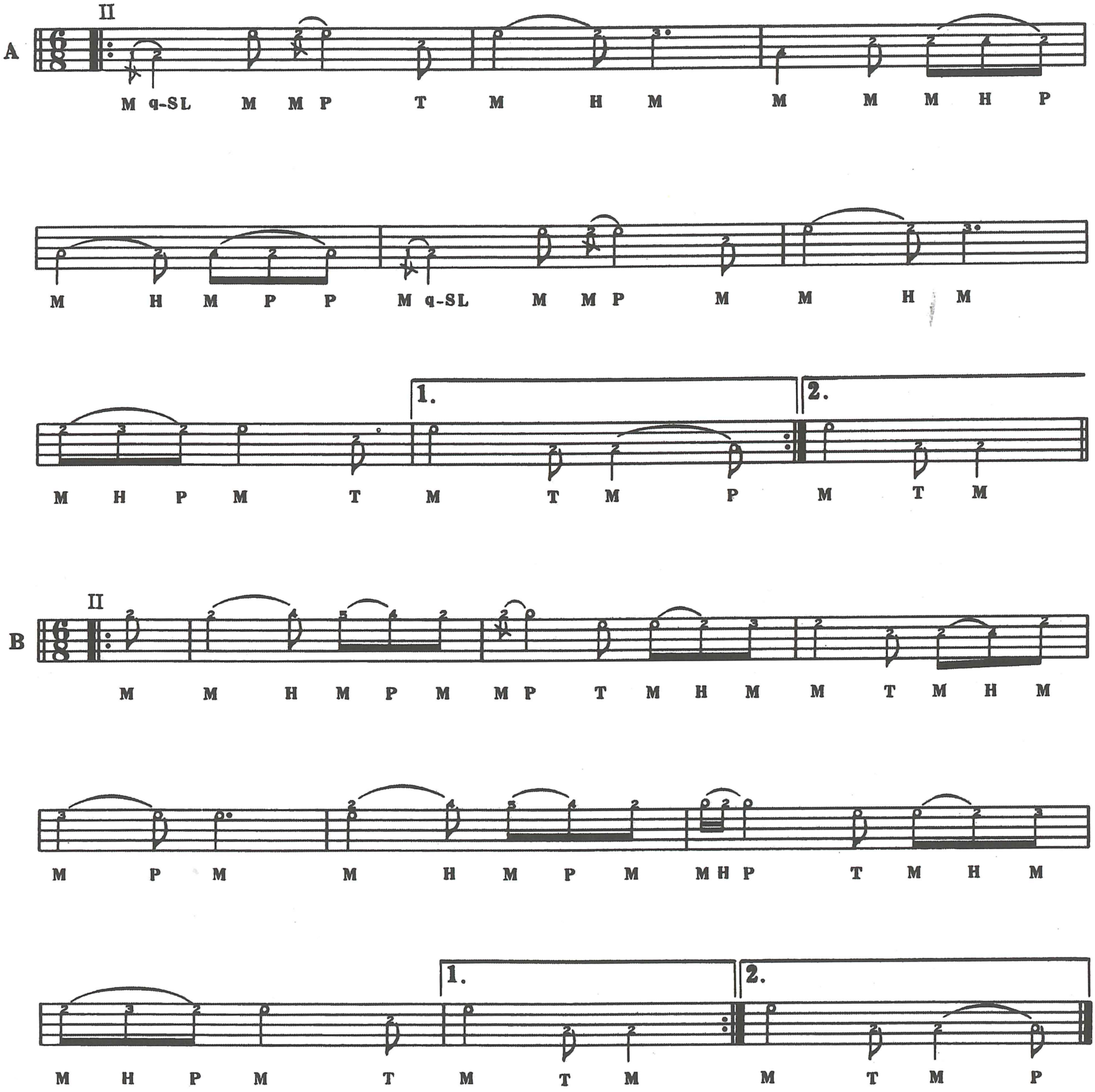



A
II
III
*
II
I
**
M P M M q-SL M M M M T M M T M M q-SL M M M M T M
II
V
I
M T M M q-SL M M H P M P T M T M M T M M q-SL M M T M
B
III
II
III
M q-SL M M M M H H M P T M q-SL M M M M P M M T M
III
II
I
M q-SL M M M M H H M P T M T M M T M M q-SL M M T M

The Road to Lisdoonvarna

Key of E Dorian
Tuning: gDGBD

This haunting Irish single jig bears the name of a small town in County Clare (see *Armagh Pipers Tune Book).* It is recorded on "The Chieftains No. 3" (Claddagh Records TA5). My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*

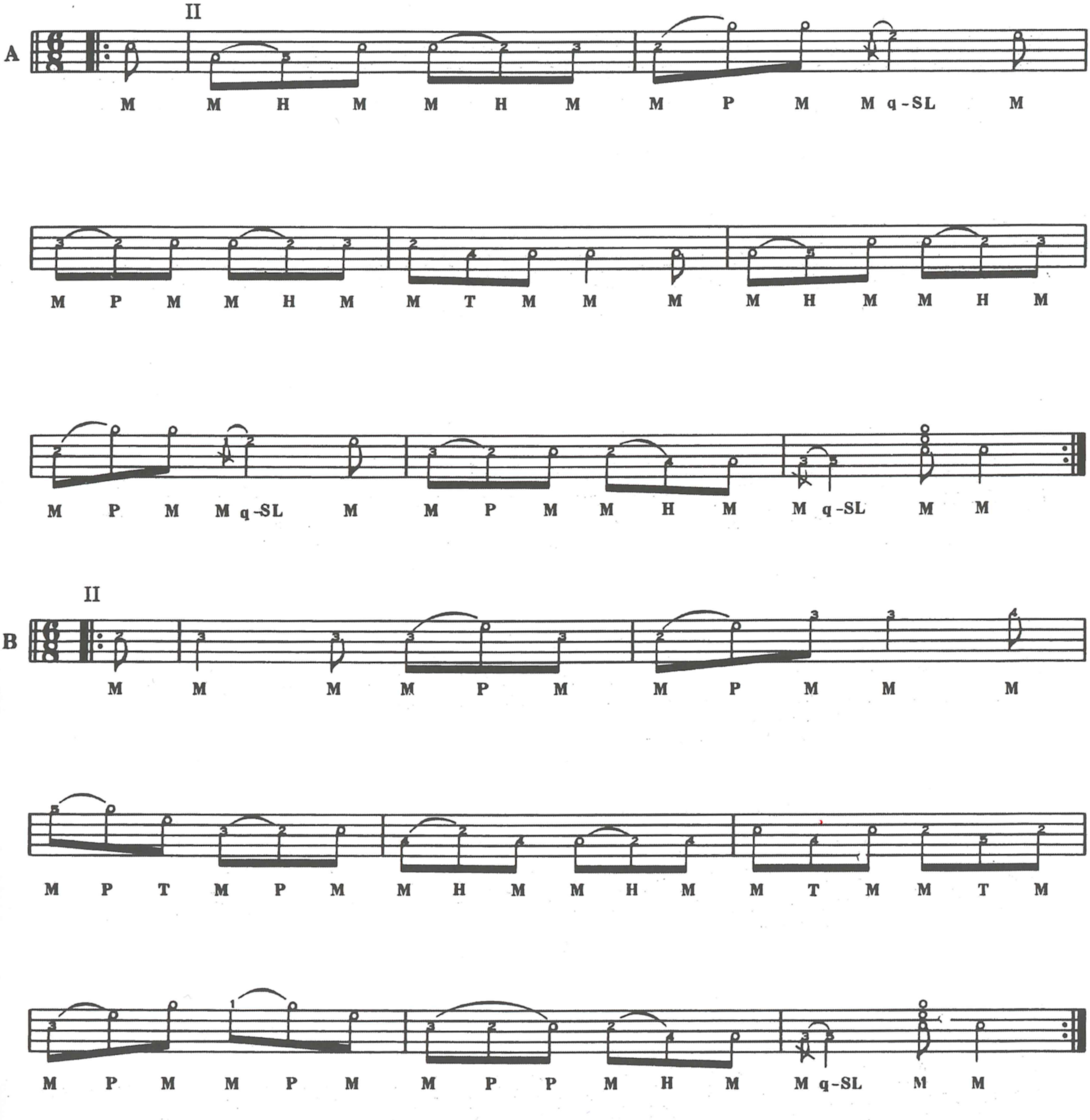

II
A
M q-SL M M P T M H M M M M H P
M H M P P M q-SL M M P M M H M
1.
2.
M H P M T M T M P M T M
II
B
M M H M P M M P T M H M M T M H M
M P M M H M P M M H P T M H M
1.
2.
M H P M T M T M M T M P

Coleraine

Key of G Minor
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

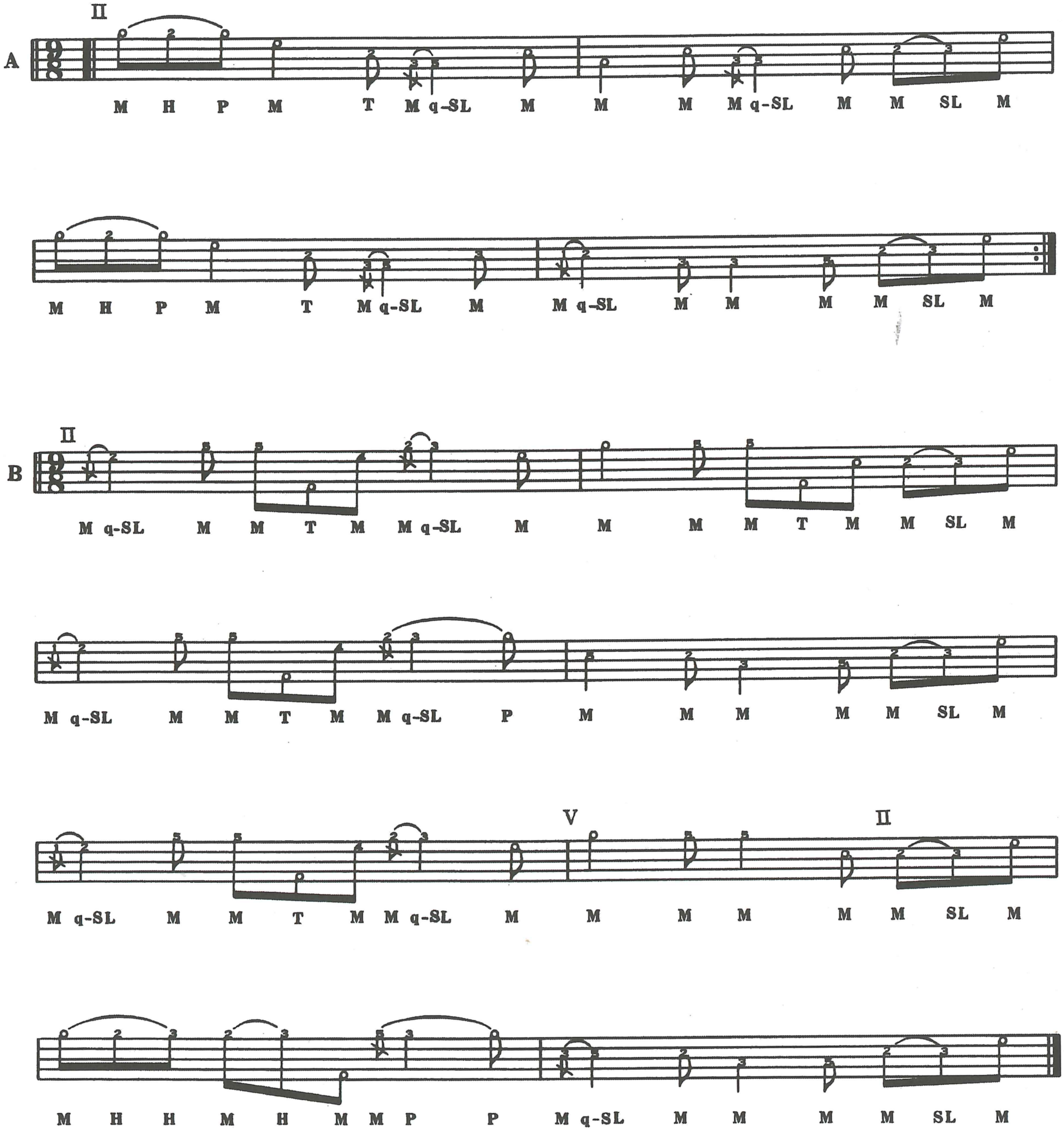
Named for a North Irish town, "Coleraine" is one of the few traditional dance tunes in true minor mode (see *The Nelson Collection).* It is recorded on "Dudley Laufman and the Canterbury String Orchestra" (F&W Records).


II
A
M M H M M H M M P M M q-SL M
M P M M H M M T M M M M H M M H M
M P M M q-SL M M P M M H M M q-SL M M
II
B
M M M M P M M P M M M
M P T M P M M H M M H M M T M M T M
M P M M P M M P P M H M M q-SL M M

The Rocky Road to Dublin

Key of G Dorian *for Fiddle Key: A*
Tuning: gDGCD *use Capo 2*

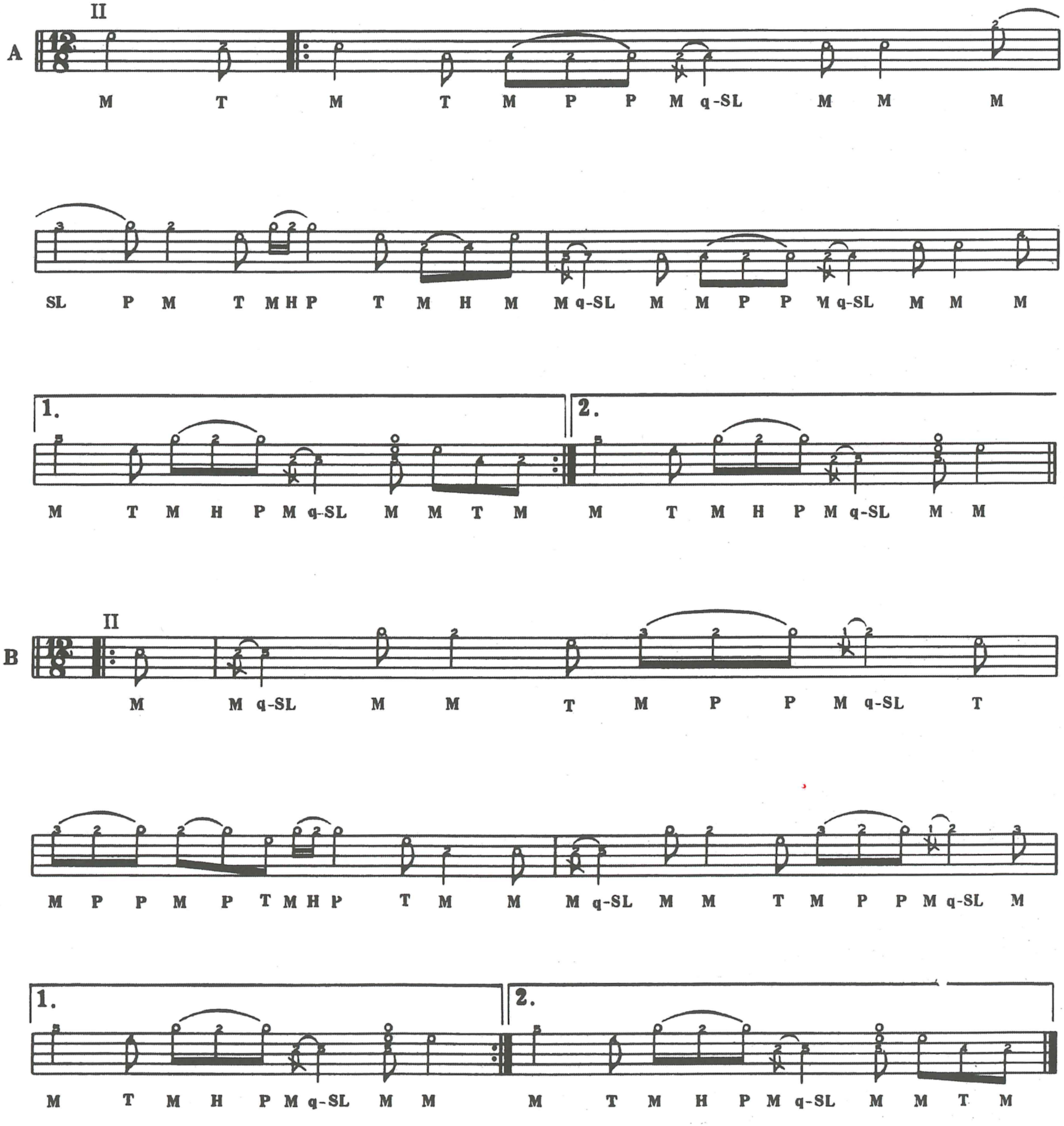
A set of lyrics has been written to this tune concerning the ramblings of a young Irishman from his Connaucht home to Liverpool. "The Rocky Road to Dublin" is printed in *O'Neill's Music of Ireland* and *Allen's Irish Fiddler.* My guitar version appears in *Fingerstyle Guitar.*


A
B
II
V
M H P M T M q-SL M M M M q-SL M M SL M
M H P M T M q-SL M M q-SL M M M M SL M
M q-SL M M T M M q-SL M M M M T M M SL M
M q-SL M M T M M q-SL P M M M M M SL M
M q-SL M M T M M q-SL M M M M M M SL M
M H H M H M M P P M q-SL M M M M SL M

Dennis Murphy's Slide

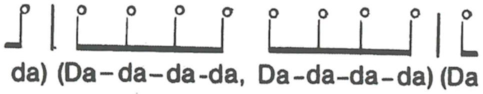
Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

Dennis Murphy was a famous modern Kerry fiddler. The tune is recorded on "The Boys of the Lough – Second Album" (Rounder 3006). "The Boys" call it "O'Keefe's Slide" after Padraic O'Keefe, Murphy's teacher (see *The Armaugh Pipers Tune Book).*

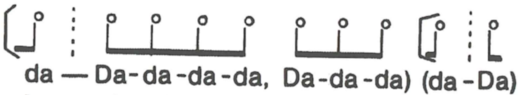

A
II
M T M T M P P M q-SL M M M
SL P M T M H P T M H M M q-SL M M P P M q-SL M M M
1.
2.
M T M H P M q-SL M M T M M T M H P M q-SL M M
B
II
M M q-SL M M T M P P M q-SL T
M P P M P T M H P T M M M q-SL M M T M P P M q-SL M
1.
2.
M T M H P M q-SL M M M T M H P M q-SL M M T M

REELS

True reels usually have eight 8th notes per measure in two groups of four. Phrases begin on the last eighth note of each measure. Though reels are written as follows:


da) (Da – da – da - da, Da - da – da – da) (Da

they are phrased like this:


da — Da - da - da - da, Da - da - da) (da - Da)

Reels must be played quite fast, with considerable lift and drive, to sound alive.

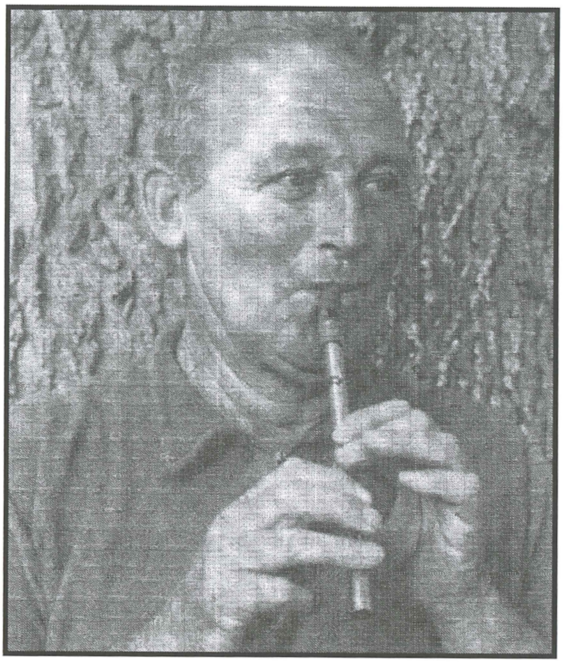


Photo by Wren de Antonio

Irish tin whistler Micho Russell, c. 1978.

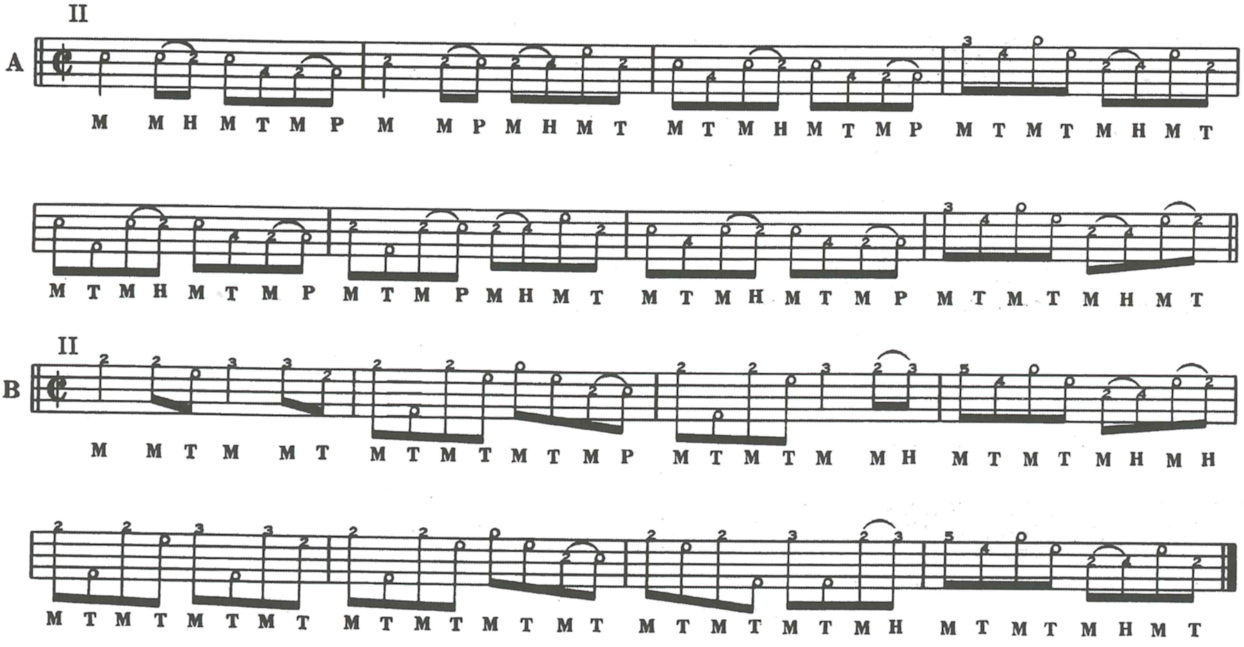
The Wind that Shakes the Barley

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

This early 19th century tune is one of the most widely played reels (see *Ryan's Mammoth Collection;* also *O'Neill's Music of Ireland).*

"The Wind" is recorded on "Joe Burke" (Saskeen Records 05361) and on "The Wheels of the World" anthology (Morning Star Records 45001).

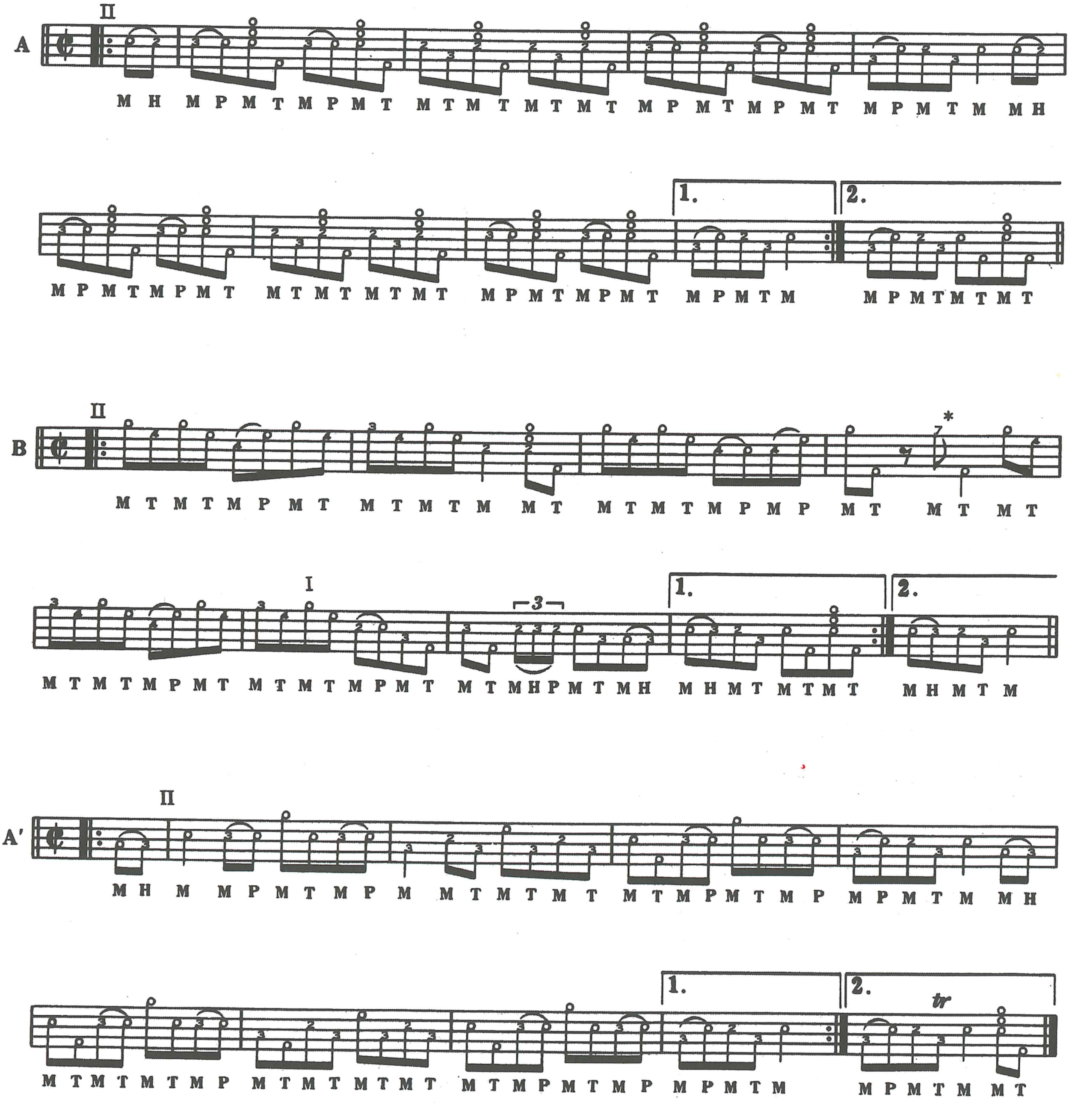

II
A
M M H M T M P M M P M H M T M T M H M T M P M T M T M H M T
M T M H M T M P M T M P M H M T M T M H M T M P M T M T M H M T
II
B
M M T M M T M T M T M T M P M T M T M M H M T M T M H M H
M T M T M T M T M T M T M T M T M T M T M T M T M H M T M T M H M T

Growling Old Man and Cackling Old Woman

Key of Part A: G Aeolian
Key of Part B: G Mixolydian
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

The old man starts this conversation in simple but ominous low tones. The old woman has the last word in the higher and more frantic Part B, the last measure of which runs several notes below the banjo's range and had to be fudged. A French Canadian tune, "Growling Old Man..." is recorded on "Louis Boudoin" (Philo Records 2000).



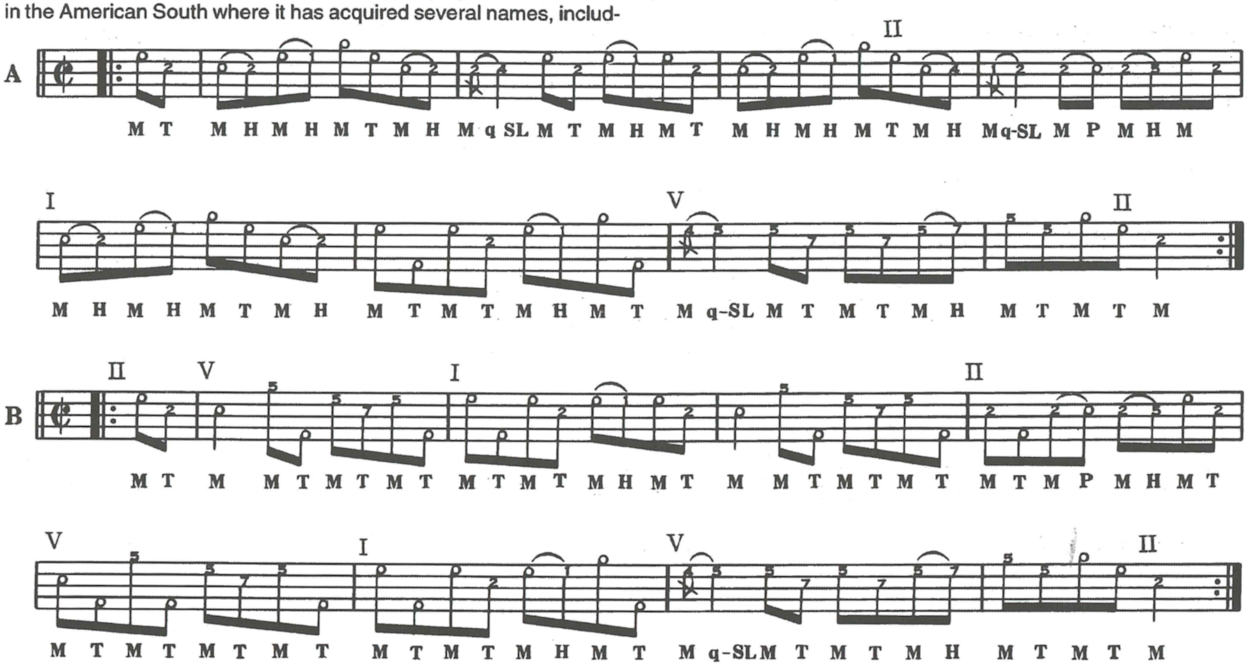
*hold the 7(A) down through the 5th string note (G). Then pull-off onto the 4 (F#).

Mrs. McCloud's Reel

Key of G Major
Tuning: gDGBD

for Fiddle Key: A
use Capo 2

This reel was first published by 18th century Scots fiddler Neil Gow under the title "Mrs. McLeod of Rasay." (See *O'Neill's Music of Ireland,* also *Ryan's Mammoth Collection.*) It is played as a hoedown in the American South where it has acquired several names, including "Hop High, Ladies," and "Did You Ever See the Devil?" A melodic clawhammer version is recorded on "Art Rosenbaum and Al Murphy" (Meadowlands MS2).

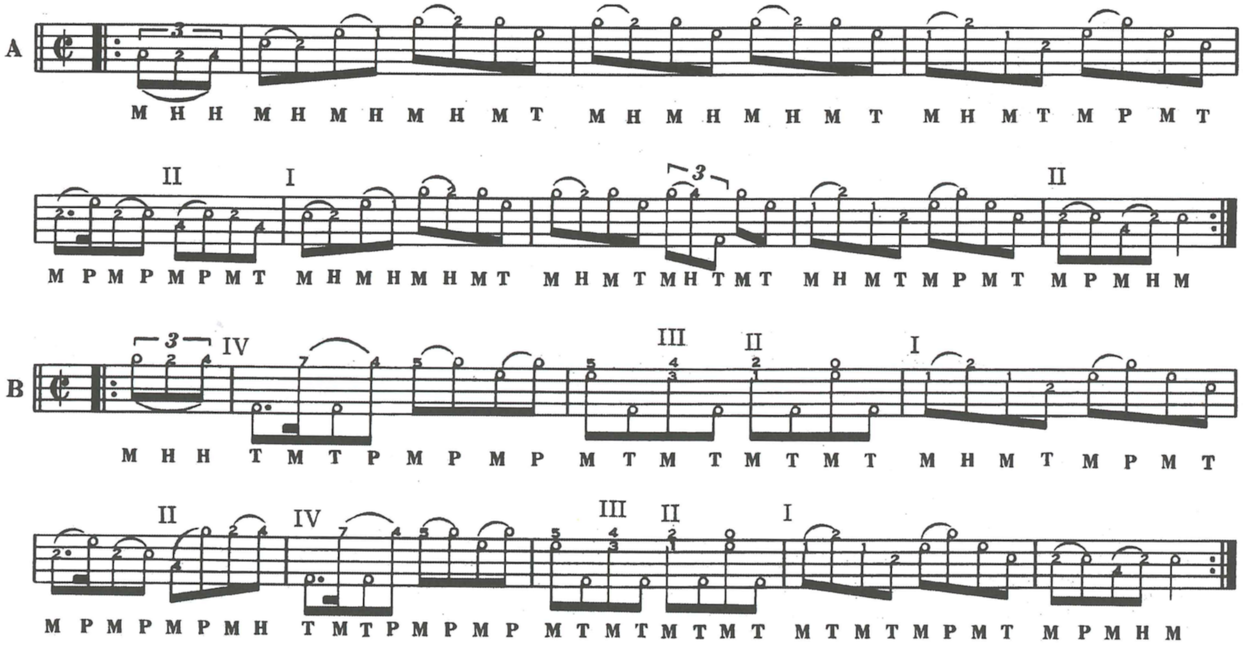

II
A
M T M H M H M T M H M q SL M T M H M T M H M H M T M H Mq-SL M P M H M
I
V
II
M H M H M T M H M T M T M H M T M q-SL M T M T M H M T M T M
B
II
V
I
II
M T M M T M T M T M T M T M H M T M M T M T M T M T M P M H M T
V
I
V
II
M T M T M T M T M T M T M H M T M q-SL M T M T M H M T M T M

Speed the Plough

Key of G Major
Tuning: gDGBD

for Fiddle Key: A
use Capo 2

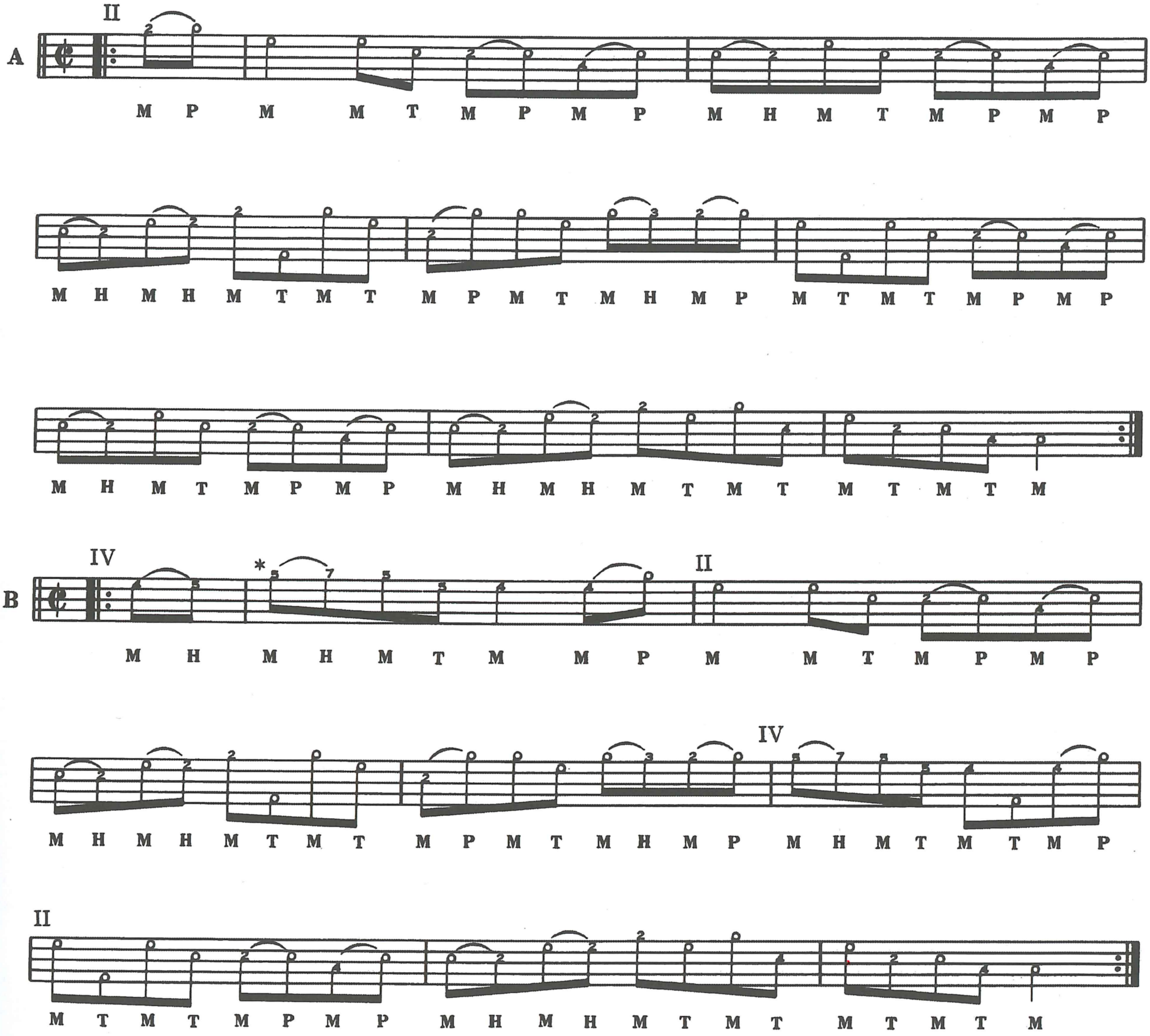
Originally called "God Speed the Plough," this tune dates from the mid-18th century. It is much used to accompany contra dances in present day New England (see *Ryan's Mammoth Collection).* It is recorded on "Alan Block and Ralph Lee Smith" (Meadowlands MS1).

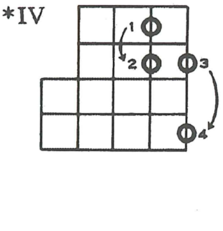

A
M H H M H M H M H M T M H M H M H M T M H M T M P M T
II
I
II
M P M P M P M T M H M H M H M T M H M T M H T M T M H M T M P M T M P M H M
B
IV
III
II
I
M H H T M T P M P M P M T M T M T M T M H M T M P M T
II
IV
III
II
I
M P M P M P M H T M T P M P M P M T M T M T M T M T M T M T M P M T M P M H M

Paddy on the Railroad

Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

Called "The Merry Blacksmith" in Ireland, this 19th century reel was brought to New England in the 1840's by the first great wave of Irish immigrants. Yankee fiddlers adopted the tune and renamed it for the name and occupation of the stereotypical Irishman (see *Ryan's Mammoth Collection;* also *O'Neill's Music of Ireland).* My guitar version appears in *Fingerstyle Guitar.*


A
II
M P M M T M P M P M H M T M P M P
M H M H M T M T M P M T M H M P M T M T M P M P
M H M T M P M P M H M H M T M T M T M T M
B
IV
*
II
M H M H M T M M P M M T M P M P
IV
M H M H M T M T M P M T M H M P M H M T M T M P
II
M T M T M P M P M H M H M T M T M T M T M

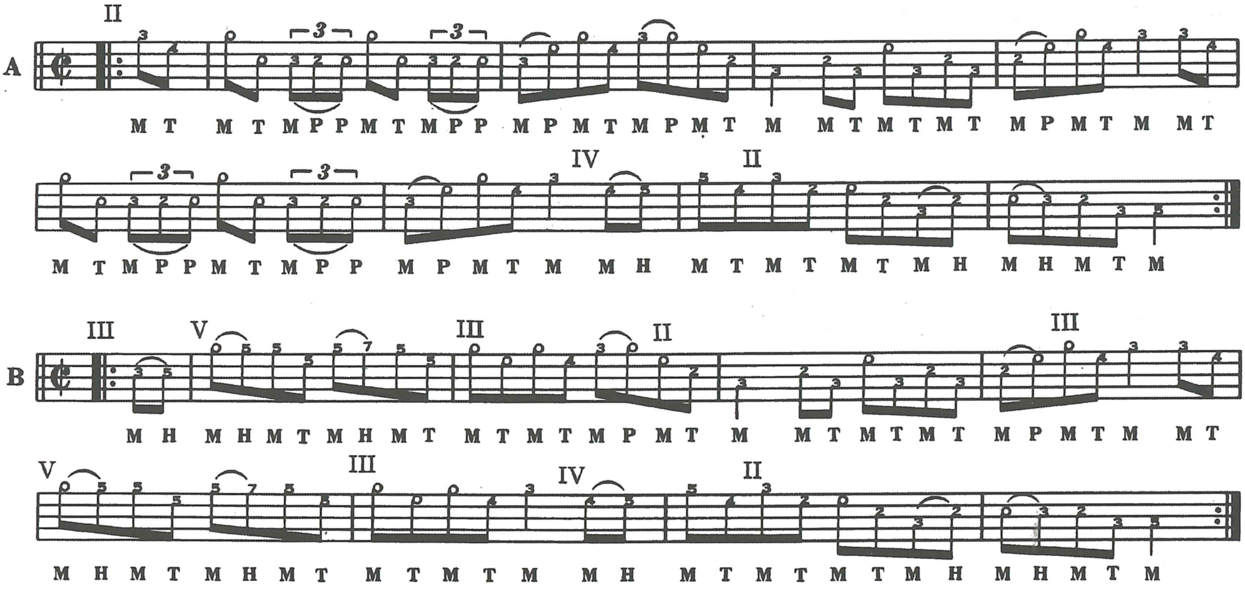


Swallowtail Reel

Key of G Dorian
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

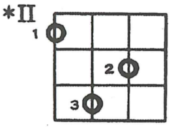
"Swallowtail" dates from the 18th century and is still popular in Britain, Ireland and New England (see *O'Neill's Music of Ireland* and *The Nelson Collection).* There is a related tune in the key of A Mixolydian called "Pigeon on the Gate." "Swallowtail Reel" is recorded on a Shanachie Records anthology (33002) called "The Legacy of Michael Coleman." My fingerstyle guitar version is printed in *Traditional Dance Tunes for Acoustic Guitar.*

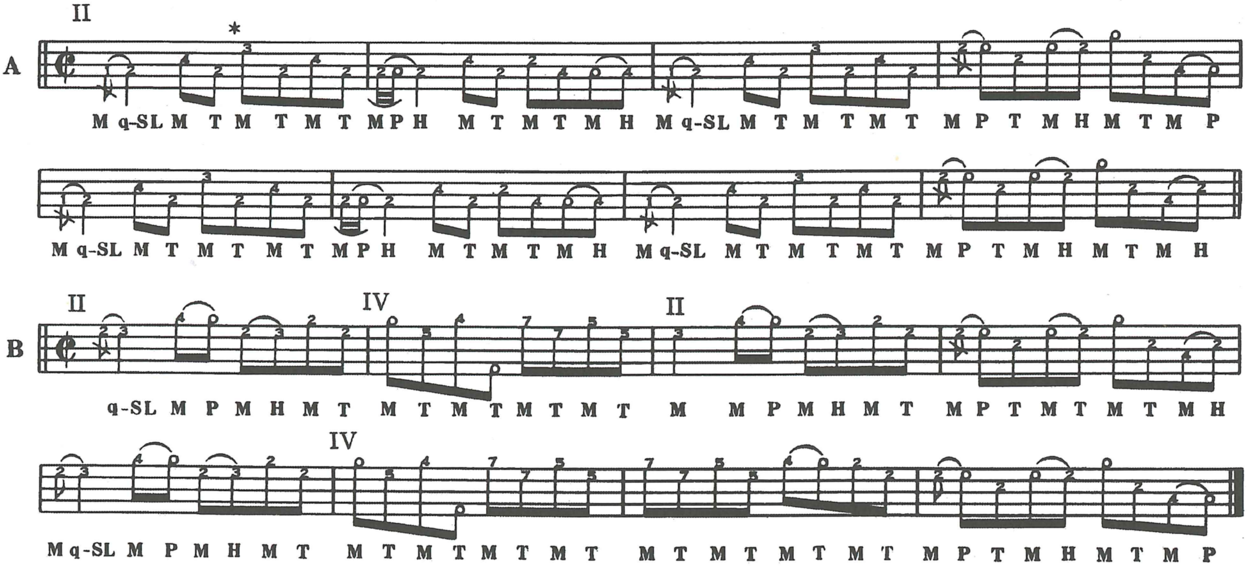

A
II
IV
M T M T M P P M T M P P M P M T M P M T M M T M T M T M P M T M M T
M T M P P M T M P P M P M T M M H M T M T M T M H M H M T M
B
III
V
M H M H M T M H M T M T M T M P M T M M T M T M T M P M T M M T
M H M T M H M T M T M T M M H M T M T M T M H M H M T M

Drowsy Maggie

Key of Part A: E Dorian
Key of Part B: D Major
Tuning: gDGBD

One of the best known Irish reels, "Drowsy Maggie" (see *O'Neill's Music of Ireland)* is recorded on "The Chieftains – Fourth Album" (Claddagh Records TA10). A reissue of Patsy Tuohy's version on uillean bagpipes appears on an anthology called "The Lady of the House" (Shanachie Records 33004). My fingerstyle guitar version is in *Traditional Dance Tunes for Acoustic Guitar.*



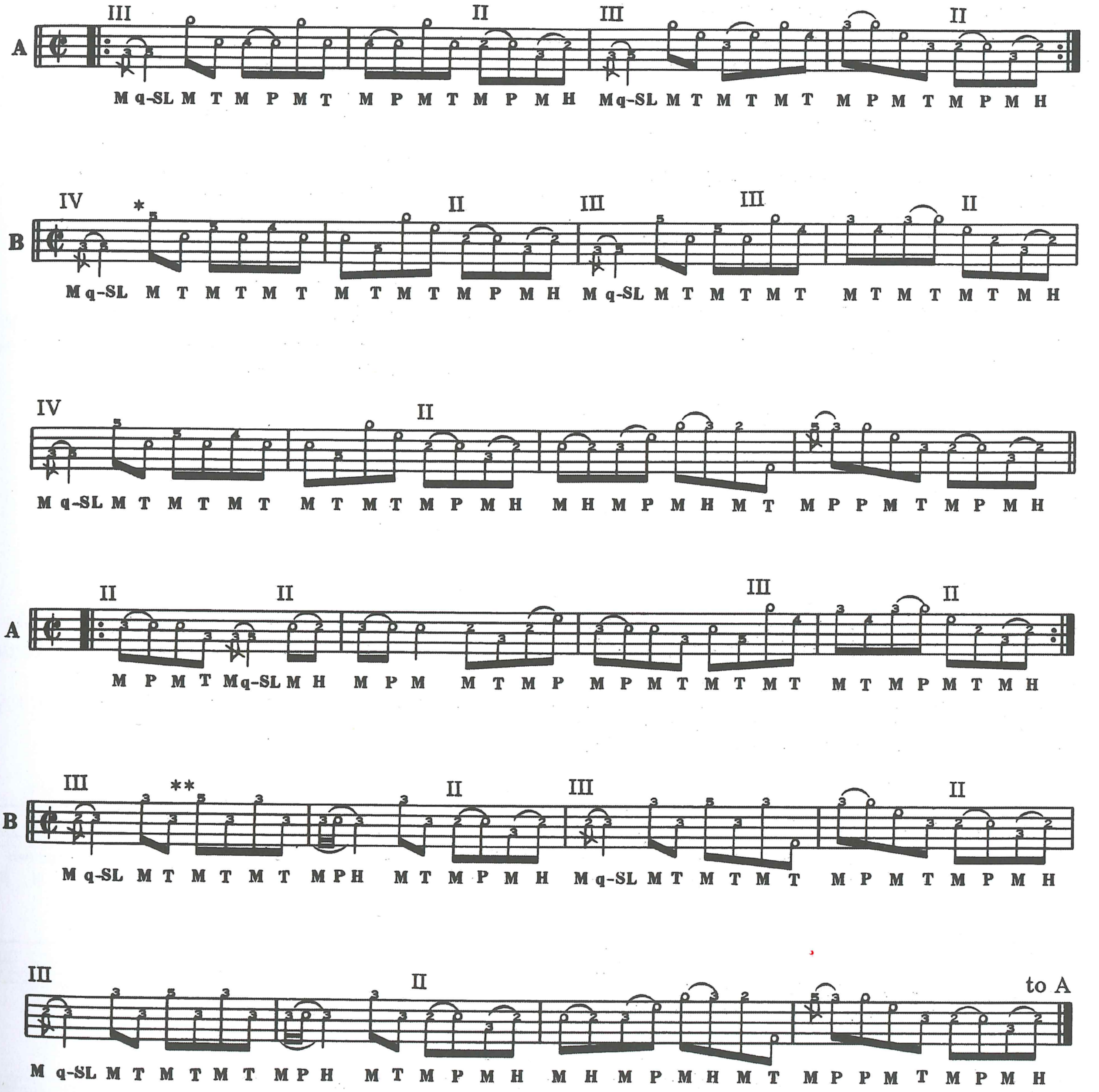

A
II
*
M q-SL M T M T M T M P H M T M T M H M q-SL M T M T M T M P T M H M T M P
M q-SL M T M T M T M P H M T M T M H M q-SL M T M T M T M P T M H M T M H
B
IV
q-SL M P M H M T M T M T M T M T M M P M H M T M P T M T M T M H
M q-SL M P M H M T M T M T M T M T M T M T M T M T M P T M H M T M P

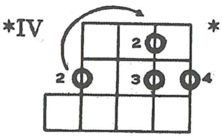
The Gravel Walk

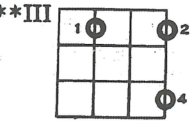
Key of G Dorian
Tuning: gDGCD

for Fiddle Key: A
use Capo 2

This four-part reel comes from County Donegal in northern Ireland, where the fiddling style is sparse and unornamented (see *The Armaugh Pipers Club Tune Book).* It is recorded on "The Boys of the Lough – Second Album" (Rounder 3006).

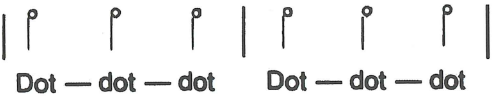

A
III II III II
M q-SL M T M P M T M P M T M P M H M q-SL M T M T M T M P M T M P M H
B
IV * II III III II
M q-SL M T M T M T M T M T M P M H M q-SL M T M T M T M T M T M T M H
IV II
M q-SL M T M T M T M T M T M P M H M H M P M H M T M P P M T M P M H
A
II II III II
M P M T M q-SL M H M P M M T M P M P M T M T M T M T M P M T M H
B
III ** II III II
M q-SL M T M T M T M P H M T M P M H M q-SL M T M T M T M P M T M P M H
III II to A
M q-SL M T M T M T M P H M T M P M H M H M P M H M T M P P M T M P M H



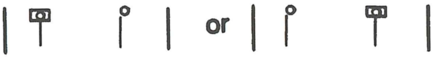


TUNES IN 3/4 TIME

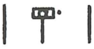
If you can count to three, you should have no problem with this chapter. A measure may contain as many as three quarter notes, with the accent always on the first note —


Dot — dot — dot Dot — dot — dot

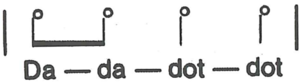
A half note takes the space and time of two quarters —

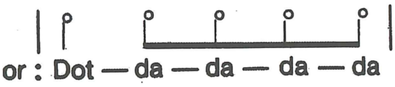


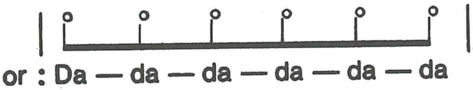
and a dotted half fills an entire measure —



Two 8th notes may be substituted for any quarter note.


Da — da — dot — dot


or : Dot — da — da — da — da


or : Da — da — da — da — da — da

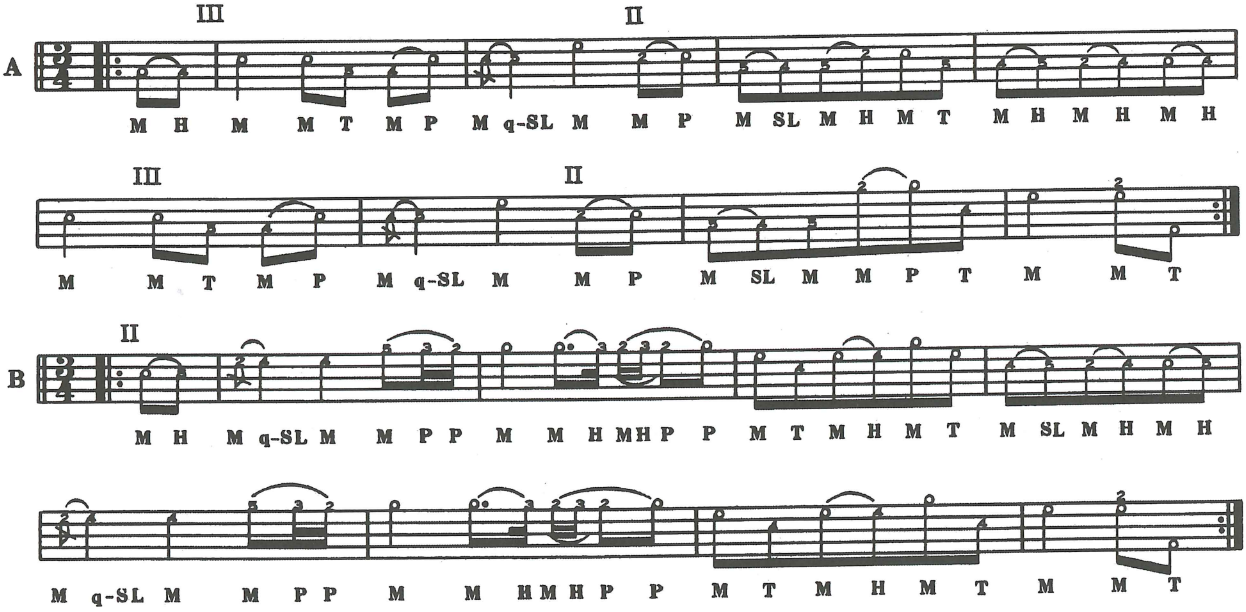
It is advisable in 3/4 time to tap your foot only on the first beat of each measure, counting "two, three" softly to yourself after each tap.

Sonny's Mazurka

Key of C Major
Tuning: gCGCD

for Fiddle Key: D
use Capo 2

Named for Sonny Brogan, a well-known button accordion player, this tune should have a very strong accent on the first beat of each measure. It is recorded on "The Chieftains – Third Album" (Claddagh TA5). My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*

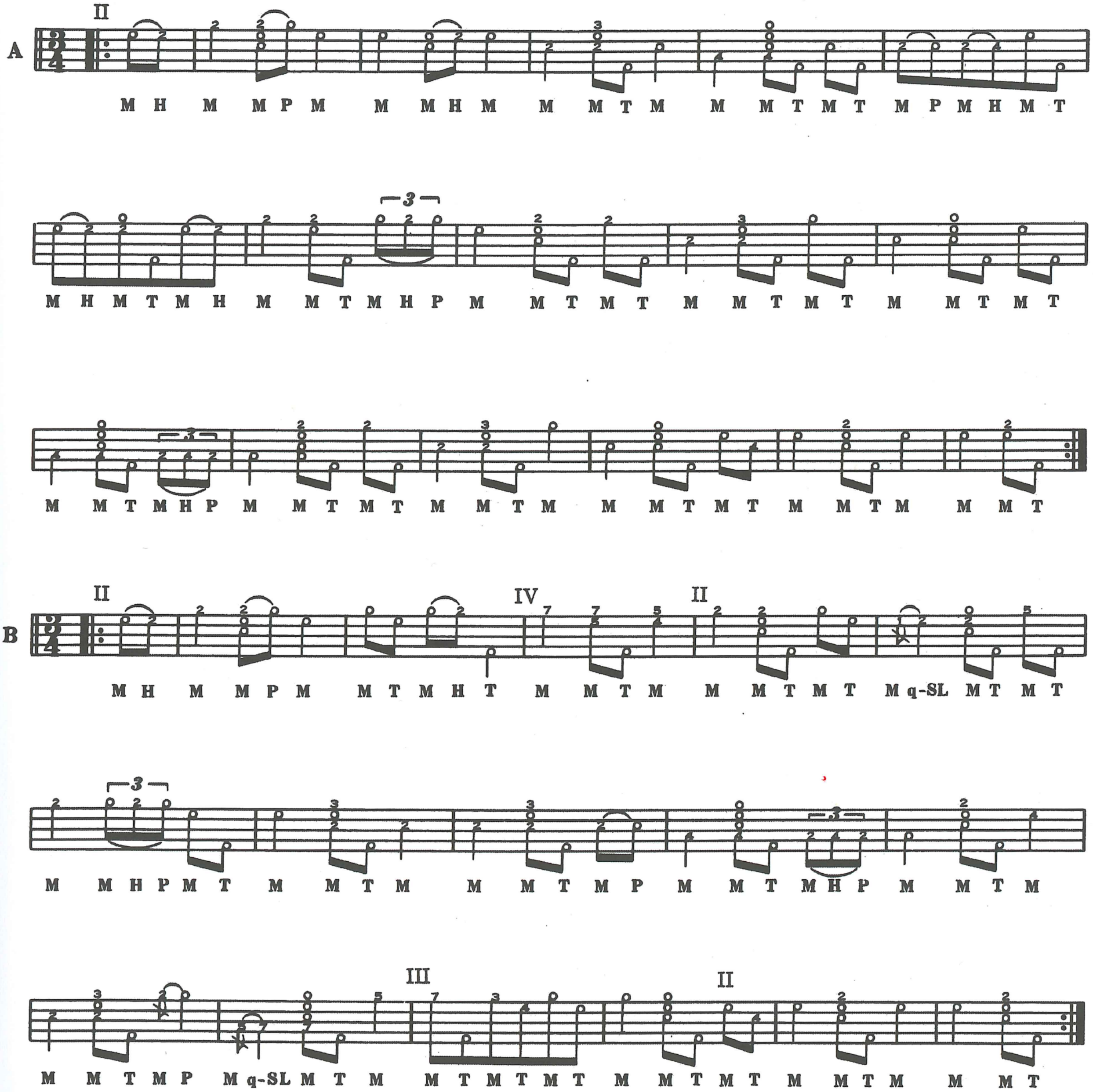

A
III
II
M H M M T M P M q-SL M M P M SL M H M T M H M H M H
III
II
M M T M P M q-SL M M P M SL M M P T M M T
B
II
M H M q-SL M M P P M M H MHP P M T M H M T M SL M H M H
M q-SL M M P P M M HMHP P M T M H M T M M T

Sheebeg Agus Sheemore

(The Big Hill and the Little Hill)

Key of C Major *for Fiddle Key: D*
Tuning: gCGCD *use Capo 2*

This slow aire is said to be the first composition of Carolan, a famous Irish harper of the early 18th century. It depicts the aftermath of a battle between two bands of fairies (one living in the big hill – the other in the little hill) which occurred, according to legend, from an argument over which hill contained the remains of Finn MacKool, a famous Irish hero. My fingerstyle guitar version appears in *Traditional Dance Tunes for Acoustic Guitar.*


A
II
M H M M P M M M H M M M T M M M T M T M P M H M T
3
M H M T M H M M T M H P M M T M T M M T M T M M T M T
3
M M T M H P M M T M T M M T M M M T M T M M T M M M T
B
II
IV
II
M H M M P M M T M H T M M T M M M T M T M q-SL M T M T
3
M M H P M T M M T M M M T M P M M T M H P M M T M
3
III
II
M M T M P M q-SL M T M M T M T M T M M T M T M M T M M M T

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1) *O'Neill's Music of Ireland* (pub. 1903). Collected by Capt. Francis O'Neill from the playing of musicians attending the Chicago Music Club around the turn of the century. With 1,850 tunes, this book is a must for students of Irish music. Obtainable from Mel Bay Publications, Inc., Pacific, MO 63069.

2) *Ryan's Mammoth Collection* was published in Boston in the 1880's and is an excellent source for the New England music of that period (which, of course, also makes it a good source for eighteenth and nineteenth century British and Irish music). This book is available from Mel Bay Publications, Inc., Pacific, MO 63069.

3) *Allan's Irish Fiddler* (Mozart Allan Co., 84 Carlton Place, Glasgow, Scotland). A good source for what Mr. Allan thought standard to an Irish fiddler's repertoire.

4) *Complete Irish Tinwhistle Book* by Mizzy McCaskill and Dona Gilliam. An extremely well-written, thorough study into contemporary and traditional tinwhistle music and performance. Available from Mel Bay Publications, Inc., Pacific, MO 63069.

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2) "Alan Block and Ralph Lee Smith" (Meadowlands No. MS1)
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4) "Gordon Bok: A Tune for November" (Folk Legacy No. FSI-40)
5) "The Boys of the Lough – Second Album" (Rounder No. 3006)
6) "Summer Oaks and Porch: The Fuzzy Mountain String Band" (Rounder No. 0035)
7) "The Hammer Dulcimer: Bill Spence and the Fennigs All-Star Band" (Front Hall Records No. 01)
8) "Dudley Laufman and the Canterbury String Orchestra" (F&W Records)
9) "Louis Boudoin" (Philo Records No. 2000)
10) "The Wheels of the World" (Morning Star Records No. 45001)
11) "The Lady of the House" (Shanachie Records No. 33004)
12) "Joe Burke" (Saskeen Records No. 05361)
13) "The Legacy of Michael Coleman" (Shanachie Records No. 33002)
14) "Kenny Hall" (Philo Records No. 1008)

Photo by Wren de Antonio

Irish musicians from the well-known group ***Planxty*** c. 1978: Andy Irvine (left) and Paul Brady (mandolin).

Photo by Wren de Antonio

Irish musicians Antoinette and Joe McKenna on Celtic harp and Uillean bagpipes, c. 1978.

Photo by Wren de Antonio

L-R: Irish fiddlers Paddy Reynolds, Andy McGann, and John Vesey of New York City, c. 1978.

About the Author

Ken Perlman is one of the best known clawhammer banjo players on the American and international folk music scenes. His playing has taken him across North America, to the U.K., Western Europe and even to Australia. His solo recordings include *Island Boy* (Wizmak), *Devil in the Kitchen* (Marimac), *Live in the U.K.* (Halshaw), and *Clawhammer Banjo and Fingerstyle Guitar Solos* (Folkways).

A superb instrumentalist, Ken is considered a pioneer of the style known as "melodic clawhammer." This approach has greatly expanded the range and flexibility of clawhammer. As *Bluegrass Unlimited* magazine notes in a recent review:

> His...recordings...solidify his role as one of the most creative practitioners of this art. He has stretched the boundaries of what can be done on the clawhammer banjo...His...techniques open up a new world to the clawhammer banjoist.

Ken's other banjo books include *Clawhammer Style Banjo* (Centerstream) and *Melodic Clawhammer Banjo* (Music Sales). He has recorded two video banjo instruction tapes for Mel Bay — entitled "Beginning Clawhammer Banjo," and "Intermediate Clawhammer Banjo." He has also recorded audio and video banjo-instruction series for Homespun and Centerstream respectively. He has been a regular columnist for *Banjo Newsletter* for over a decade.

Also a well-known guitarist, Ken's guitar books include *Fingerstyle Guitar*, *Contemporary Fingerstyle Guitar* (both from Centerstream Music) and *Traditional Dance Tunes for Acoustic Guitar* (Mel Bay). He has also recorded a guitar-instruction video for Centerstream.

Ken has produced several works devoted to traditional fiddling on Prince Edward Island in the Canadian Maritimes. These include a tunebook called *The Fiddle Music of Prince Edward Island: Celtic and Acadian Tunes in Living Tradition* (Mel Bay), an anthology cassette called *The Old Time Fiddlers of Prince Edward Island* (Marimac), and an anthology CD (as yet untitled) to be released shortly by Rounder Records.

Ken lives and works in the Boston, Massachusetts area.

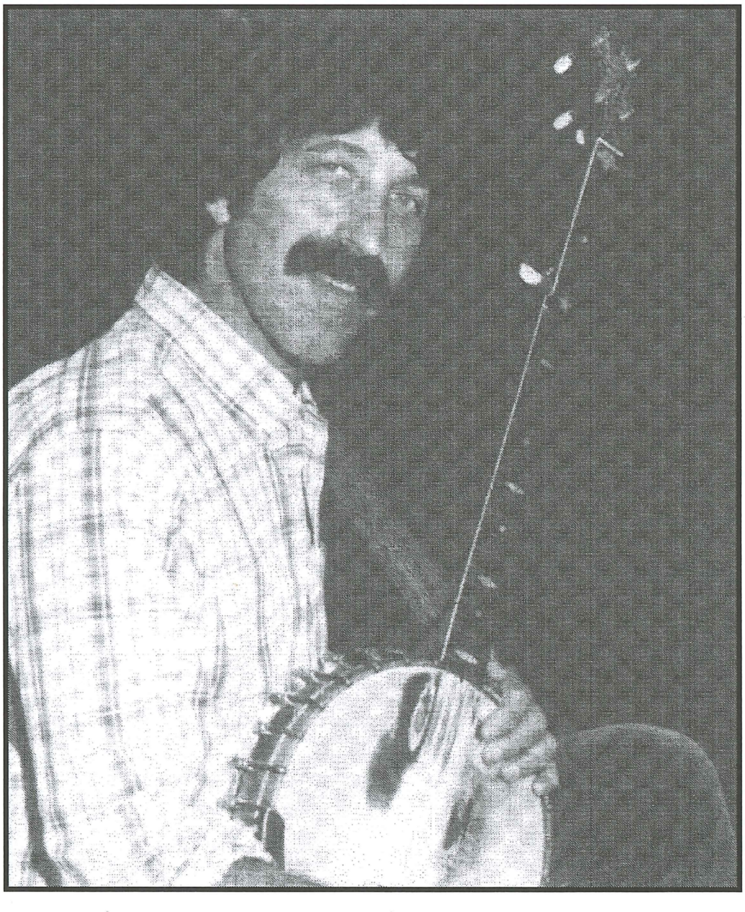

Photo by Pat Munn

Ken Perlman

ABOUT THIS BOOK

Celtic and New England Fiddle Tunes for Clawhammer Banjo

by Ken Perlman

A compilation of favorite solos on Irish, Scottish and New England fiddle tunes arranged for banjo by one of America's foremost clawhammer banjoists, Ken Perlman. Formerly published under the name *Basic Clawhammer Banjo*. In notation and tablature. Includes access to online audio.

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